

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 26, 1962

Mrs. Harold Thurman, Director
Institute of Contemporary Art
Soldiers Field Rd.
Boston 3^{1/2}, Mass.

Dear Mrs. Thurman:

Forgive the delay in my reply. The Gallery is closed for the summer months and I was away prior to the closing.

I am pleased that you are organizing original exhibitions and certainly will be very happy to cooperate with you wherever we have work available.

You did not indicate the date of the exhibition of corporate collections. Unfortunately, since our bookkeeper is on her vacation and will not return until after Labor Day, I have no access to the invoice records and therefore cannot supply the information you request. We work closely with the Whitney and San Francisco Museums but I am sure there have been some additions. If September will be time enough, I will be delighted to send you a list. I can also send you a list of previous buyers who were not included in their exhibition. Won't you please let me know. All mail addressed to the Gallery will reach me.

Sincerely yours,

EGH/ab

Baum

July 24

Dear Edith -

So noo - wie getz? We are all hoping that you are getting your much needed rest with freedom from aggravation. How is your housekeeper working out. Newtown must be lovely at this time.

Fred & June were down for the past weekend - just after I returned from Cincinnati/ So I am kind of tired this week. Found dad pretty good. He doesn't get around much but looks just fine. They ~~haven't~~ sleep until one and by the time they are thru with breakfast and dressed it is after 4 - so as you can see we didn't get to do much. I wanted to go to the Museum as I have never seen it but since it closes at 5 we never were able to make it. Dad asked about you - he is really fond of you and never fails to inquire.

Pat keeps very busy what with her interviews and job. So far this summer she has done VP Johnson, Goldberg, Goldwater, Minnow. I guess they will pay her as they use them over the winter.

We are comfortable at home- it has not been too hot here - and don't plan to go anywhere because of Pat working until the end of the summer .

I guess you have heard from Vigtel. As usual he is worried but apparently he is the only one who does worry. I said that you did not seem enthusiastic about an admission charge and suggested that he raise some money for the catalog. He thinks he may have about \$500 which would ~~get~~ let them have one with the Davis reproduced in color on the cover and a complete listing inside with no other reproductions. He also said something about asking the individual donors ^{to} contributing a color plate and I said that I thought it would be in bad taste and premature to ask . He needs the complete listing for this catalogue and I guess photos. Naturally I suggested he write to you about all the above as I was not qualified to speak for you. He was also worried about the Ruling not going thru as they have to list the exh. in their brochure for the coming year and if anything went wrong with this ruling

rier to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

**PARK
GALLERY**

20090 Livernois Detroit 21, Michigan

DONALD F. MORRIS director

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August 10, 1962

Mrs Edith Halpert
32 E. 51st. St.
New York 22, New York

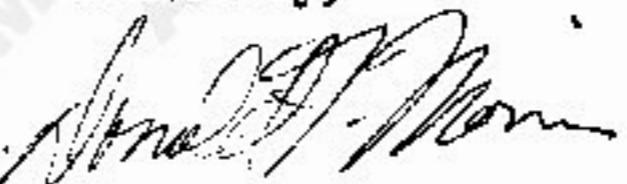
Dear Mrs. Halpert,

I envy you being able to get away for a few weeks during the summer. We have just moved to a new house and all the thousands of details involved in moving and getting the new house ready and selling the old one have kept us in town. On top of it all we have, for some strange and unexplainable reason, been doing a very good summer business. In fact our dollar volume is up 100% over last summer.

I will be comming to N.Y. after Labor Day and will bring the Shahns with me at that time.

I hope you have a very pleasant summer and I shall look forward to seeing you in the fall.

Sincerely,


Donald F. Morris

969 First Ave
NY 22 NY
July 26, 1962

Dear Mrs. Halpert -

I had a letter all
ready to mail to you
when I got your card
to come in yesterday.
In it I thanked you
for sending the glasses
which I picked up from
Mrs. B. (nice chat with her),
and mentioned that
I learned that Bruce
Claser (formerly 969)
Howard Wise Gallery (west 57th)
is now in Europe and

Mr. Arthur R. Freeman

-3-

August 2, 1962

particularly since the sum involved is so minor

Among all your papers I found a check for the sum of \$485.70 from the Phoenix of London and I am again inquiring as to whether this is my policy or that of the Brewsters. I will have the papers notarized and sent to you as requested and will then deposit the check.

Now, to prove that I am not functioning as of yore I will ask you another foolish question. On June 29th I deposited two checks, one for \$136.67, the other for \$32.94 and both listed as "refund premium". Would you tell me what policies these refer to. This reminds me that there must be other refunds as some of the previous policies were of long duration. My paid bills are in New York and I just don't feel like digging through papers there as well as here. Won't you please let me know.

I feel most apologetic to burden you with all this material but I do want to get myself straightened out so that I will have no further occasion to bother you in the future.

Please forgive me this time and I will be a good dame hereafter.

If you should have a weekend to spare, or any other time of the week, I would love to have you and Ethel pay me a visit. This is really the most restful haven and a fascinating old house. Many thanks and best regards.

EGH:rc

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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BRAYTON WILBUR
320 CALIFORNIA STREET
SAN FRANCISCO 4

August 16, 1963

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

The lecture that you gave on August 8th, at the San Francisco Museum was one of the most interesting and pleasing to me that I have heard for many a year. There is so much sham and nonsense in the so-called modern art movement that it is a pleasure to find a real expert give us facts and idea of the true situation. Not alone were you factual and entertaining but you reinforced a good, healthy interest in modern art. The very next time that Mrs. Wilbur and I come to New York, we are going to come to your Gallery. Of course, I have heard about it for years but just have not had the pleasure of meeting you there before.



Brayton Wilbur

Here you have a little book
in our gallery from our
exclusive exhibition of
Enrico Say.

Yours sincerely

Galleri Hybler
Bredgade 53

Copenhagen

(2)

May I suggest that if you have time you view
the books shown on page 5 of the accompanying
brochure. These will increase your knowledge as also they
exhibit photos of various faces. There are countless types
of masks but should you have success in selling them
in this area I will be watchful for unusual types as will
as the 'popular old strawares' Broken Nose, Spoon mouth, protruding
tongue, I which white people find fascinating.

If the gourd proves popular I might warn that
they come in every conceivable appearance. No type
names exist and it is very, very difficult to have a record
made to resemble exactly one which has been purchased
earlier. This quality of uniqueness may be of interest to your
clients. Corn Husk faces seem particularly popular with
Interior Decorators - they like the texture appealing - so you
may wish to bring our faces to their attention.

The name of your business would seem to include more
than just art objects. Taking a chance on this I am also sending
in the first piece a pair of corn husk dolls (5" x 8") dressed in
buckskins. (These are faceless as I have tradition of making). If these are
of interest we can supply more. If not, please return, and deduct
postage from bill.

Hoping this finds you well and your fall clear,

Very heart sincere regards with you,

Frank
—Swallowtail —

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 6-8900
CABLES: MODERNART, NEW-YORK

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August 14, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am writing to thank you, on behalf of The Museum and The International Council, for having loaned your We Did Not Know What Happened to Us, tempera on gesso, to our BEN SHAHN retrospective exhibition. The painting section of the exhibition was returned to New York earlier this month and we are now in the process of preparing all loans for return to their owners. Your loan has been released, as requested, to the Nordness Gallery in care of Santini Brothers at 449 West 49th Street, New York.

I am sure you will be as pleased as we are by the warm response to the exhibition in each of the four European cities included on its itinerary. For your information, I have listed these cities, along with the names of the exhibiting institutions and the dates of the showings, below:

Stedelijk Museum
Amsterdam, The Netherlands - December 22, 1961-January 22, 1962

Palais Des Beaux-Arts
Brussels, Belgium - February 3 - February 25, 1962

Galleria Nazionale d'Arte
Moderna
Rome, Italy - March 31 - April 29, 1962

Graphische Sammlung Albertina
Vienna, Austria - May 22 - June 24, 1962

At its inaugural showing in Amsterdam, the exhibition attracted a great deal of critical acclaim, including illustrated reviews in most of the leading newspapers. I have enclosed a copy of the New York Times article which appeared shortly after the Amsterdam opening since it sums up quite well the general reaction to the exhibition.

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER

SAN FRANCISCO 2, CALIFORNIA

HEMLOCK 1-2940

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August 3, 1962

Mrs. Edith Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

Mr. Culler has had some correspondence with Tseng Yu-ho Ecke and spoke with her husband when he was in San Francisco. However, I do not know that the final arrangements were. Mr. Culler is away on vacation at this time, but when he returns on August 20 I will bring your letter to his immediate attention.

Sincerely,

Terry Flambert

(Miss) Terry Flambert
Secretary to the Director

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
IRWIN H. MOSS
RONALD GREENBERG

350 FIFTH AVENUE
NEW YORK 1, N.Y.
LONGACRE 5-2424

August 16, 1962

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Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Enclosed are copies of letter of Mr. Hamilton to me and Mr. Hamilton to the Commissioner of Internal Revenue, both dated August 15th. He wrote to the Commissioner on my suggestion in order to expedite this. I am writing him to suggest that he contact the Congressmen who are in charge of the District of Columbia affairs in Congress and see if he cannot get them to interest themselves in getting this ruling expedited.

I hope you are well and enjoying your Newtown vacation.

Sincerely,



FB/im
Enclosures

August 1, 1962

Mr. Max Isenbergh
Office of the Secretary of State
Department of State
Washington 25, D.C.

Dear Max:

It was good to hear from you. I certainly did not expect a call from you so shortly after your trip abroad. It sure was a quickie and I hope that you had fun while you were there.

So that you do not get into a tizzy about our project, I have been working on it and have made arrangements which I am now ready to report.

Yes, quite a number of the paintings on the list are to be transferred to the Corcoran Gallery. I made an interesting deal with Vigtel. The replacements (approved by my two censors - Jack Baur and Rene' D'Harnoncourt) will be picked up in New York at the gallery, together with the other material for Corcoran. The exchange of the replacements for those which are being removed for the exhibition can be made simultaneously and probably with the exception of two or three pictures can be done via station wagon. Certainly, among those interested in art there must be someone who owns a good size station wagon. These details can be worked out later. I will also write to the insurance broker, Huntington T. Block, to explain the exchange arrangements as there will be no appreciable change in valuation. Thus, all will be quiet on the Potomac. Yes?

I believe all this will occur between September 5th and the 10th. Vigtel is writing me in detail about the pick-up dates, etc.

Meanwhile, please enjoy the paintings as is and be assured that the substitutions will be equally good with the exception of Stuart Davis. In his case I have no painting of that dimension available. Also, if I can scrape up the time I may come out for a day for the re-hanging. It will be nice to see you.

EGH:rc

As ever,

(w/ Stencil)
Pink cl
ok of

10/16/62
202

f.

July 27, 1962

Mrs. Kathryn Bush
Juniper Lane
Ogunquit, Maine

Dear Mrs. Bush:

I have just received a note from Henry Stratton suggesting that I communicate with you in connection with your interest in the work of Charles Demuth.

The Gallery is closed for the summer but when it reopens in September I will be glad to send you some photographs. Or if you are planning to be in New York in the Fall, I will be delighted to show you a few examples we have available. As you probably know, there has been considerable interest in Demuth's work and very few paintings available. Fortunately we hoarded a few choice examples.

I look forward to meeting you.

Sincerely yours,

EGH/ab

July 23, 1962

Mrs. Lillian Dochterman
Department of Art
State University of Iowa
Iowa City, Iowa

Dear Mrs. Dochterman:

It was good to hear from you.

However, much as I would like to be of assistance, it is impossible for me to obtain any of the information you request at this particular time. As you know, the Gallery is closed during the months of July and August and there is no one on tap there to check the many addresses you request. Merely glancing at the list, I find that a number have died long, long, ago. Others were never on our mailing list and we have no idea who they are. The purchases were made either through an earlier dealer like Daniel (who kept no records) or under some other circumstances. I am afraid this will be a pretty lengthy job at best but in any event nothing can be done until after mid September.

Again I have no records with me but recall the name of the Metropolitan Museum Curator who was interested in Shamborg. His name is Henry Geldzahler.

Many thanks for sending me the data on the uses of concrete in construction.

Sincerely yours,

EGH/ab

August 2, 1962

Mr. Arthur R. Freeman
10 East 40th Street
New York 16, N.Y.

Dear Mr. Freeman:

Please forgive me for being so tardy in acknowledging all the material you have sent me - - and for not paying the bills promptly.

As you know, I was a physical wreck at the end of the season. Instead of having the opportunity to relax here I had three important projects - one a trip to Iowa for a lecture, another trip, this to Shelburne Vermont to attend a trustees' meeting and at least four round trips to New York. I finally got the telephone service to say that I was travelling and could not be reached and for the first time I have had an opportunity to really sit down and go over my papers, etc.

Frankly, I am somewhat confused with this avalanche of new policies and am sending you the checks for the gallery and for yours truly. I am also enclosing a list of questions.

1. 32 East 51st St. Corp.

Now that there is no bank mortgage on the property, is it necessary to carry the figure of \$85,000. After all, a fire would not consume any of the land and as a matter of fact on 51st Street, the Fire Department one block away, it is unlikely that the interior of the building can be entirely gutted.

I, as mortgagor, will not demand that \$85,000 must remain and will leave it to your judgment. Incidentally, the building is stone and the interior has a sprinkler system. What does \$50 deductible mean?

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August 16, 1962

Mr. Norman Davis
Vice President & Fine Arts Director
The Seattle World's Fair
Seattle, Washington

Dear Mr. Davis:

As you requested I am sending you this note as a release for the painting by Stuart Davis INT'L. SURFACE #1. It now belongs to the Johnson Collection and may be delivered to the Nordness Gallery or to any other address Mrs. Hedge requests.

Thank you for your cooperation.

Sincerely yours,

Irene Gruber

cc: Mrs. Eleanor H. Hedge
Nordness Gallery
831 Madison Avenue
New York 21, New York

Rotundus in Depth
Maine
Aug 14 1962

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purchaser is living, it can be assumed that the information
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Dear Edith - I received the enclosed letter which
was forwarded to me here -
I would suggest - Large Head of Woman - 2 1/2 high
in Red Porphyry - or Head of Marathonian 1954
or John The Baptist 1955 - or any other piece of
sculpture that will make a good showing with
their list of invited works - I'll write to
them that I would be glad to show & tell
I have referred their letter to you at
Newtown Conn - If you would rather I'd
ship something from here let me know -
that is if you are not back in time at
the gallery - Alls well here - & I hope
the same is true with you - Let me
know which piece you decide to send
you have photos & other data they want
for their catalogue at the gallery

As ever

Betty

AMSTERDAM
Rijksmuseum

July 30, 1962

Dear Mrs. Halpert,

Greetings
from Holland! It's won-
derful to be here again

I'm sorry
I couldn't call you, as I
said I would. My mother
died on June 17. I had to
cancel my original flight
and it was a period of
great stress.

I hope you
are having a pleasant
summer. Sincerely,

Michael Leon Freilich (Roko)

BEZOEKT HET
POSTMUSEUM
BEWEGEND
ORIGINEEL



Eden Hill Rd.
Newtown, Conn.

Mrs. Edith Gregor Halpert,
Director
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

D. S. A.

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August 16, 1962

Mr. Milton Lowenthal
1150 Park Avenue
New York, New York

Dear Mr. Lowenthal:

Your Max Weber painting RUSSIAN BALLET has been shipped directly to us from the University of Iowa.

If you wish to make some arrangement to have the painting delivered to you or picked up please let us hear from you.

Thank you.

Sincerely yours,

Irene Gruber

Electric light in her chevvy, though there was a
huge, ocean going vessel in the Monte-Carlo harbor
which belonged to a banker from Boston (You'll be
happy to hear that over the fireplace in the
Salon was a "Corot") So I guess all Americans
aren't shy about showing their ties.

Holly's growing in front of our very
eyes. She's terribly amusing now has a marvelous
sense of humor. There is a little boy of 3 on the
beach who only speaks Flemish. Yesterday
she was talking to him a mile a minute in
Flemish sounding ^{very seriously} Gibberish & he was answering "neet" or "yah".
She has many friends, her favorite being a
little French speaking Belgian girl of 10
who is working hard to make up for the
time she lost with his back and the time
she was in Corsica (1 week)
Majorca, Ibiza and the Costa Brava. We
decided to took this part of the world
over before going back to Paris. Holly's
vacation doesn't start until the 24th of Sept
for 4 weeks just like I am and we'll be at the
train after Avignon Sept 24th & I'll leave
her August 13th and get into Paris
with Charles so much for the article, it
was both fascinating and impressive
at home. We all send our deepest love
Agnès

Mr. Robert Griffing

-2-

August 12, 1961

My charm evidently stopped ~~about~~ because we canceled out the entire sale and if I did not think it was dishonorable, I would send you a copy of my letter to him. However, he phoned yesterday and again revised his views. Now it is on again. I should ~~now~~ ^{August 12, 1961} know more about his views now. My first impression was that he was really delighted with our visit and liked his wife just as well. Subsequent events rather puzzled me and I don't know which impression Mr. Robert Griffing will tell me about his wife.

Honolulu Academy of Arts
Office of the Director
900 South Beretania Street
Honolulu, Hawaii

Sincerely,

Dear Bob:

This too being a hot Saturday afternoon, I am reclining in a collapsible, (frequently), chair exposing all the exposable parts to the sun. I cannot let Connecticut down after coming home from Honolulu with a color scheme that was the envy of all visitors.

As I mentioned previously, I thought that you were going to quiet down, but I gather from what you write, that you are again knocking yourself out even for the very noble purpose of creating the insurance plan and a pension system for the personnel.

Yes, I read at great length, the detailed plans for the East-West Center. The few people who know Speehr, seem to be enthusiastic about the selection. It seems very logical that some coordinated arrangement could be made between the Academy and the Center so that some of the funds allocated to the latter could be applied to the cost of transporting exhibitions of Western art. Since John and Blanch ~~Rockefeller~~ C. like ~~us~~ to support those from the East, this would appear very logical and even more necessary than heretofore in view of the many additional students and whatnot from the East who should come in contact with recent Western art. Let us put our heads together -- businesswise -- and see whether we cannot cook up a scheme.

I am in the midst of serious negotiations which I think will finally make me a semi-prime woman. This person will make the ideal Associate Director and will relieve me of much Gallery work so that I can be free to fly to Plantation House with Anton, carrying a suitcase of Strudel. In any event, I am sure that I can arrange for a Hawaii trip in December.

When the sun sets, perhaps I can write you about my Michener episode.

- 2 -

47. OK.
50. Old water drip mark just to the right of center in lower one-third.
56. Frame: nick top center; left lower corner badly chipped and right lower corner slightly chipped.
60. OK.
62. Left boat has yellow spot on center sail.
63. OK.
66. Frame: corners chipped, both sides have mars 1/3 of the way up.*
68. Old nail holes in frame; frame is rubbed badly all over.
71. Frame: lower edge has 3/8 in. scratch left of center and 1/4 in gouge right of center.
72. Frame corners need tightening; loose nails on lower loft.
73. OK.
74. Cream-painted frame rubbed and soiled all over.
76. Slight ripple in paper on lower left edge (floated).
77. Floated. Paper wrinkles due to mounting at top left of center and bottom left of center.
79. Glass perhaps too tight.
80. Frame nicked on all top surfaces.
81. Glass too tight. Cream-painted frame rubbed and soiled--needs repainting.
85. Cream-painted frame has top surface rubbed badly and soiled.
87. Cream-painted frame rubbed and soiled.
88. OK.
89. Frame rubbed and soiled. Not in foreign exhibition.
90. OK.

Additional: Manhattan Bridge (Downtown Gallery). Paper scratched and marred.

Three tiny splatters (dark grey) on left side.

Tunk Mountains, Maine (Downtown Gallery). Two paint losses(?) and dent just to the right of center, e. 3 inches up in gr. and br. area (straight up on top frame edge above blister in canvas).

THE CURRIER GALLERY OF ART

192 ORANGE STREET

MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

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August 1, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22., N. Y.

Dear Edith:

The usual billet-doux first of the month: this time another \$150.00 check for the O'keeffe. I was delighted to ~~have~~ heard from your secretary that our records were the same.

This place is much to hectic this summer - visitors, visitors and more visitors....it must be fashionable to ~~go~~ slumming in upper New England this season!

Still hope to see you in your pre-Revolutionary niche...

Regards,

Sincerely yours,

Neely

Shelburne, N.Y.
J. WATSON WEBB, JR.
11740 CRESCENTA STREET
LOS ANGELES 48, CALIFORNIA

August 3 1962

Dear Mrs. Halpert:

Thank you for your letter of July 27th. I'm glad that you enjoyed your short stay at the Brick House and that you felt the changes I had made there were an improvement. It was difficult to chase all the ghosts out of the house but I do feel they are gone now and that the house has become completely my home.

I do want to set the record straight with you in regard to any new paintings which you may have seen when you were at Shelburne. The Andrew Wyeth painting and four other 19th century American paintings were ones which Mother had definitely contracted for before her death -- so these had to be purchased and delivery of the paintings was taken after her death. Then, as I'm sure you must have heard, the storeroom was filled with additional 19th century paintings which Mother didn't have room to hang. Since you were last at Shelburne I did a good deal of rotation -- and so you must have seen many of the "storeroom" pictures hanging on the walls, pictures which I don't imagine you have seen before. The only two new paintings I have bought were for the Beach Art Gallery - big game paintings. One was by Rosa Bonheur of wild boars and one was a scene called FARthest NORTH by Operti, a huge canvas about ten by fourteen feet, which I think will be very striking in the Beach Gallery.

As I told you a year or so ago, I still plan to sit tight as far as any art program goes. There is so much still to do at Shelburne and so much still to complete - and so many huge expenses in connection with the Electra Havemeyer Webb Memorial Building - that I have no intention at the present time of enlarging Ma's art collection. However, when I'm next in New York and have some free time I would be delighted to stop in and see you at the gallery -- and we can have a one-sided discussion on art, for I assure you I still know very little about it.

We seem to have reached a happy solution with Cordeas Hamilton in regard to the projected loans from the New York Folk Art Museum exhibition in the fall. Cordeas seems to be very pleased with what Shelburne is offering for the exhibit.

329

August 16, 1962.

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Mr. William C. Lyle,
Cross and Brown Company,
522 Fifth Avenue,
New York 36, N.Y.

Dear Mr. Lyle:

I have had a number of inquiries regarding the building and, since I promised to let you have an "exclusive", I refused to discuss the matter with anyone else.

At this point I feel that I should be released from this promise as I am very serious about my desire to make the change previously planned. Meanwhile, I will be obliged to make a number of immediate repairs and go to unnecessary expense.

I am sure that you can appreciate my position.

Will you be good enough to write me at Eden Hill Road, Newtown, Connecticut, where I will remain through the first of the month. My telephone number here is (Code 203-426-4508).

Sincerely yours,

egmk.

WY Guy SPITAL
P.O. Box 544
Calgary, Ont., Can.
July 28/62

American Folk Art Gallery,
Eccles Hill Road,
Newton, Connecticut, USA

Dear Mrs. Halpert:

Thank you very much for the conference you
have shown in our crafts by the order you have sent.

I do have photos of various masks that we have
sold but as no two faces are alike - even though of
the same style - these would only suit to exhibit quality.
Because of this, I am sending you part of your order
today - Two Wooden faces (40⁰) a broken nose & a smooth
(see enclosed brochure), a Gajrasa (15⁰), and a small gajrasa
(corn husk face) (2⁰) which you didn't order but might like. The
three wooden faces and the snapping turtle kettle ought to be in
the mail about the beginning of the week. I am sure you will be
pleased with them - but if not will be glad to receive them back
and send out alternatives.

They will be coming by mail - I pay postage. The valuation
shown on the declaration will be a reasonable amount so that
you not be assessed a high Customs Duty. You may want
to wait for the second parcel to arrive before paying. In
any case - tell you to do by cheque - this is via a general
receipt.



PRENTICE-HALL, Inc.

Englewood Cliffs, New Jersey

August 13, 1962

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

RE: Ben Shahn, "Children of the Streets"

Dear Mrs. Halpert:

Can you please send me a photograph of Shahn's drawing when you get a chance; we agree that it would serve much better for reproduction purposes than the book. We will need the picture by September 7th.

With best wishes,

Nancy O'Donohue

Nancy O'Donohue, Editor
Project Planning Dept.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



July 30, 1962

Department of Art

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, 22, New York

Dear Edith:

My secretary is on vacation, and I am begging your indulgence until she returns and can type this up.

I will report to Mrs. Noun about the Dove Abstraction No. 2. I am sure both she and we should see the photograph of the Dove you mention that has been on the Modern's circuiting show, so please do have one sent to us. I will forward it to Mrs. Noun.

We are in the process of choosing a potential item of purchase from the Vintage Moderns show, and I will get in touch with you again very soon about this.

I am sure you must have been worn down by the Princeton revelry, but you didn't show it for a minute.

Thanks for the statement of expenses. I will start the processing immediately. As I told you, you will receive two checks, a matter having to do with the change of fiscal years.

In mid-August I am taking off for Canada with the family to stock up some energy for the fall season. Among other things this fall and winter, I have to find a million dollars for our Art Building addition which will more than double the size of our gallery and provide adequate storage space and curatorial facilities. I believe I mentioned that we are this fall instituting a beginning course in conservation and restoration and are gathering equipment which will in that respect leave us second to none among university art departments. As soon as we have the new building, I want to institute curatorial courses. The Fogg has had a monopoly on this business all too long and there is certainly a need for it in this vast region.

For the publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search, whether an artist or purchaser is living, it can be presumed that the information may be published 60 years after the date of sale.

Ex 7269
Serge

August 16, 1962

Mr. Rasmussen
Museum of Modern Art
Circulating Exhibitions Dept.
11 West 53 Street
New York, New York

Dear Mr. Rasmussen:

Mrs. Halpert asked me to write you to have the paintings listed below withdrawn from the Embassies Show and returned to the gallery.

drawing Leonard Baskin
Yasuo Kuniyoshi
watercolor Jack Levine
oil Arthur G. Dove

OWL
GROWING WEEDS
AID TO DIORSTICK - Whee
CAR IN GARAGE

Many thanks for your kind cooperation.

Iatern left

Sincerely yours,

Irene Gruber
bookkeeper

Writing 8/30 - Carol Shapiro
Levine is back waiting for custom

Miss Davis

THE BROOKLYN MUSEUM
EASTERN PARKWAY, BROOKLYN 11, NEW YORK

August 10, 1962

Dear Betty

It was very sad news to hear that the subsidy of the Art Information Center was going to be withdrawn. I know how valuable this work has been to students and the young artist who is getting started in the market. There must be a place for these people to receive sound, unprejudiced advice.

Please let me know if there is anything we can do in your campaign for funds.

Very sincerely yours
Robert J. Riley

Miss Betty Chamberlain
253 Lexington Avenue
New York, N.Y.

George

#8 Lief Way,
Houston 19, Texas
August 7, 1962

Dear Mrs. Halpert,

Isom Amory was
kind enough to send me the
letter you wrote her giving
information about Mr. de
Crest. I was also interested
in your statements on Today's
sculpture so I have the
same thoughts on the matter.

I have written Mr. de
Crest & I thought he
could best help me. My
thinking on the matter of
contracting with sculpture is
to work directly under

July 26, 1962

Mrs. Everett H. Jones
P. O. Box 3193
Santa Fe, New Mexico

Dear Mrs. Jones:

I can well understand that with two youngsters, ages four and six, there is little quiet but equally sure that you must adore it and are having great fun with the youngsters.

Frankly, I am very pleased with your final decision of retaining IN THE PATIO II as this is one of O'Keeffe's outstanding examples in the more geometric style and will serve as a contrast to the beautiful RED HILLS WITH PEDERNAL.

We will send you an invoice in September to straighten out the credit as I don't dare touch the books for fear that I will be scolded by the bookkeeper.

Yes, we received the color transparency of CROSS WITH HEART. When you come by--and I look forward to your visit--we may find something else for your consideration.

I have made two trips since Iowa and have another one coming fairly soon but in between I do relax. In this very peaceful haven the contrast of open country, masses of green, country sounds, and the lovely old house are a great boon. I really love it here and hope to take more advantage of the place in the future. One of these days I will get me a working assistant, allowing for more leisure in the future.

Have fun with the children and a lovely overall stay in New Mexico.

My very best regards.

Sincerely yours,

EGH/ab

TELEPHONES: JOHNSTOWN 2-4601
TELETYPE: JOHNSTOWN 534



328-332 NORTH PERRY STREET

JOHNSTOWN, N. Y.

*Write
Enclosed*

August 11, 1962

The Downtown Gallery
32 East 51st St.
New York, N. Y.

Attention: Mrs. Halpert:

Dear Mrs. Halpert:

I have asked my representative, Mr. Peter Adelman, to get in touch with you in connection with my Marin which I understand has been sent back from the University of Iowa.

I've asked him to find out when it is available at which time I give you permission to allow him to transport it for me to Johnstown.

Thanking you and hoping to see you soon, I am,

Very truly yours,

R Evans

Richard Evans II
606 So. William St.
Johnstown, N. Y.

RE:Me

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 50 years after the date of sale.



JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

August 18, 1961

Mrs. Edith Halpert, Director
The Downtown Gallery
21 East 51st Street
New York 22, New York

Dear Edith:

Following up my letter of July 20th here at last is a snapshot of our Rattner on which we would like to have an appraisal so that we may consider giving it to some worthy institution.

You will see that this snapshot was taken by an amateur who tilted the picture in order to avoid reflections in the photograph. At least it will give you an idea of the interesting composition and drawing. The colors are rich deep tones highlighted by the brilliant yellow flame of the candle.

Don't hesitate to call or write if you need any additional information. Dorothy joins in best to you as always.

Sincerely,

James S. Schramm

JSS:vd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2-

MEXICO (Continued)

Gresco, Jose Clemente- "La Tapatio" (Gouache)

Rivera, Diego- "Flower Seller" (Oil)

"Landscape" (Oil)

"Woman with Burden" (Watercolor)

SPAIN

Picasso, Pablo- "Pierrot" (Oil)

UNITED STATES

Avery Milton- "Bather on a Raft" (Oil)

Bennett, Rainey- "Ochre Hills" (Watercolor)

Carroll, John- "Dancer" (Oil)

Cassatt, Mary- "Maternal Care" (Oil)

Crawford, Relston- "Red Barge #8" (Oil)

Davis, Stuart- "Pad No. 1" (Oil)

Dempth, Charles- "Pond" (Watercolor)

Dove, Arthur G.- "Brothers #1" (Oil)

Eckins, Thomas- "The Sculptor and His Model" (Oil)

Kuniyoshi, Yasuo- "Deserted Brickyard" (Oil)

Menor, Thomas- "San Giorgio Maggiore, Venice" (Oil)

Neguchi, Isamu- Nude Figure of a Woman (Wash/drawing)

Pereira, Irene Rice- "Abstraction" (Oil)

Prendergast, Maurice Brazil- "Afternoon, Pincian Hill" (Watercolor)
"Courtyard Scene" (Watercolor)

Whistler, James A. McNeill- "Scene off the Dalmatian Coast, near Spalato" (Oil)

July 24, 1962

Mr. William Guy Spittal
P. O. Box 594
Caledonia, Ontario, Canada

Dear Sir:

Since the Gallery is closed during the months of July and August, it was not until a few days ago that your letter reached me at my summer home.

Although I am not familiar with the material described, it fascinates me even in the snapshot. Would it be possible to take individual photographs (the same size) as the one you sent me) and I would be glad to pay for the prints as it is very difficult for me to make a selection otherwise, particularly in view of my relative ignorance of this material. If this is not feasible, may I trust your superior knowledge and judgment to send me several "False Faces". My preference is in the more primitive styles. You can send these C.O.D., if you wish, for a sum not exceeding \$100.00. I would like to include only one Gajesa and one Snapping Turtle Rattles" of shell.

My summer address is: American Folk Art Gallery
Eden Hill Road, Newtown, Connecticut
c/o Mrs. E. G. Helpert

Sincerely yours,

EGH/ab

CHATHAM, CAPE COD,
MASSACHUSETTS



August 9, 1962

Dear Edith:

The above is an approximation of George's (and our) house. It is isn't entirely accurate, nor does it give an adequate view of the length and stretch, but it does show the good roof lines and the "noble" chimneys (this named by a friend of ours.) Or did I send you a piece of this stationery already as a temptation to come and see it, and us.

Or I guess it has to be me now, because we have just realized that Benje has to leave on Aug. 16 and between having to be in Minneapolis and Washington both with the Air Force and the Political Science Association, he won't return until Sept. 10, and then only for a week. We are both going to New London ^{and} ₁₆ for the Dance Festival (he for one night) and I for two. I had thought perhaps of going to Newtown, but it looks like miles and miles on the map (if I have the right place).

Why don't you come up sometime between Aug. 20 and Sept. 1? I'll be here although Benje won't, which isn't perhaps much of an inducement. Or in September - between the 10th and the 15th - a better time because we'll both be here - don't you need to be "vitalized up" for the coming hard winter with the sight of George's house? And perhaps George and Joan could come down too for a dinner. (I gather they are off on their boat now, although Benje did say something about them recently. I guess I wasn't listening too carefully.)

I go to Lake Erie College in Ohio (someplace near Cleveland, I understand) for a meeting of the National Council for the Arts on Education. I head a panel on something of which I know nothing or very little, but in typical educational fashion, it doesn't seem to matter to the administrators. I'm off from Sept. 9-13 (or 14th if I get stuck someplace).

Do come, although I'm tempted by your antique house.

Best wishes

Phone - 945-1548 (Area code 617)

for him
L.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



August 7, 1962

Department of Art

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Many thanks for your letter and your generous gift to some local artist in the future. I am reluctant to keep it anonymous but will respect your wish in the matter.

Unfortunately your letter reached me after our van reached New York, where there was some confusion, as you may imagine. Fortunately the assistant curator who was in charge phoned me and I was able to direct him to Budworth's. I feel that we should pay the storage there, and we will also carry insurance.

In your letter of August 3 you mention several paintings which you would like to send to the Corcoran, but unfortunately your secretary forgot to enclose this list. So they are all at Budworth's, and I am afraid you will have to take over from here on.

I am writing Mrs. Noun in another connection today and will mention to her that you plan to send her the photograph of Dove's Abstraction No. 2.

I continue to hope that we will be able to add to our collection the two treasures from your collection which I am hopefully holding. At the same time, I don't want to seem or to be over-demanding, and of course you have and will have many other things helpful in building an important collection.

I hope you are managing to stay away from New York and are having a wonderful rest. Nancy and I and the children are leaving for our retreat on the North shore of Lake Superior at the end of this week, where the cool breezes should be good for my somewhat fevered brow.

Sincerely,

A handwritten signature in black ink, appearing to read "Frank Seiberling".

Frank Seiberling
Head, Department of Art

FS:ba

For the publishing information regarding sales transactions,
dealers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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Stone

July 31st

SFS

Dear Edith,

Thought you might be interested in the enclosed clipping.

Hope you are having a good & restful summer.

We've had such cool weather here that no one feels summer has

Mr. Con. f.

July 27, 1962

Mr. Frederick S. Wight
Director of the Galleries
University of California
Los Angeles 24, Calif.

Dear Fred:

Well, just for auld lang syne I made a special visit to the D. G. and am now enclosing a photograph of the Price painting, together with the pertinent data which appears on the reverse side. There is another and very interesting example of a boat (on water) in the moonlight. This, however, is not in very good condition and there will be insufficient time to have it relined. The abstraction which I am offering you is a late example and according to Harris Prior is an "animal" subject definitely related to his horse series. Let me know if you want it.

I am off to Maine next week and to attend the jamboree in Bath where a Zorach sculpture--monument is to be unveiled. I am going only because I am so devoted to Bill and according to Marguerite, he would be devastated if I were not present on the occasion. How this poor old carcass is worn by loyalties, no one can realize! I am always surrounded by "musts" and if somebody else every uses the term "you owe it" I will knock him silly. As you gather, I am terribly fatigued and getting somewhat bored running the Gallery. I am still hoping to find someone about forty with energy and even a little bit of dedication to take over so that I may pursue my other interests without the constant pressure to which I am subjected. And this ends my tale of woe. You will hear no further about it during your visit. I shall be gay and relaxed. I will be gone from August 4th thru the 6th and will be all set for you around the 20th. And so, Cheorio.

Sincerely yours,

EGH/ab
Encl.

*Abstr. # 1
true size 34x28*

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM ✓
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
IRWIN H. MOSS
RONALD GREENBERG

350 FIFTH AVENUE
NEW YORK 1, N.Y.
LONGACRE 5-2434

August 9, 1962

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

I just received a letter from Mr. Hamilton. He stated that the letter requesting a ruling has been forwarded to the Commissioner of Internal Revenue together with a copy of the proposed Agreement of Deed. As soon as this reaches the conferee who will handle it, he will get in touch with him and explain in detail the situation. He states that it may be that the conferee will want to communicate directly with me as your attorney.

He further states that he believes that the Agreement of Deed will be satisfactory to the Trustees, but it has not been approved by them as yet.

The architect is presently engaged in working out the details of what can be done with the galleries in question and has not as yet come up with any final plan.

Best regards.

Sincerely,



FB/im

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

August 8, 1961

Reference to publishing information regarding sales transaction
between artist and purchaser is responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

A brief note to send with the enclosed list which
you had asked for. It does not include any of the
Hawaiian painters and starts only with mid-19th century.
I hope it will do.

I am still up to my neck. What price museum-directing?

As ever,

RPW

Robert P. Griffing, Jr.
Director

encl
RPG:ly

71st July '62

Dear Edith:

I am just back from Maynard
that you will be in Rain for the
morning Sunday, and would so
like to see you if you have a
minute. Please plan to come
down for some talking with us
if you can. I do all Sunday?
We're not far, and we're for
so long wanted to get you down
to our cause. Address: The Stone
School House, Peleg District, Phipps
burg (take 207 from back road,
my main left turn - Maguire's bar)
and they can be back 443-6192.
Please do it you can. In the
meantime let's go see our
law to you.

Affectionately,

Dick McClaughlin

Mr. Robert Knipschild

time on your trip. Colorado might have ideal weather--I hope.

My return trip from Iowat certainly was unique, everything clicked on time and I got home as scheduled. All in all it was a most pleasant experience and I so enjoyed seeing you and the development that you worked on.

Sincerely yours, *John G. Johnson*
State Auditor
Iowa City, Iowa

EGH/ab

:dog tail

of *Neotoma*? new types? and in *Neosorex* reddish brown,
brown, or greyish brown.

bottoms a few feet below the surface. The water is very clear and the fish are easily seen.

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July 23, 1962

Advertisers Telephone Service Corp.
200 West 34th Street
New York 1, N. Y.

Gentlemen:

I am enclosing my check together with your bill.

However, I would like to call your attention to the fact that the service I have been receiving to date is quite unsatisfactory. As evidence you will find two of the message slips enclosed. H-15 has a non-existent name, "Ooms", and a badly misspelled name below. It should be Shahn instead of Schor. This is so far fetched that it is only because we have an artist by the name of Ben Shahn that I could unravel the mystery. The second slip dated July 19th has the name of Nan Rosen. This should have been "Rosenthal".

Since we deal with so many people and since some of the calls are from ones I know and others entirely new, it is imperative that in each instance the full and correct spelling of the name be obtained. Also, I do not want my Connecticut number given to anyone and would suggest that whoever answers in your office would recommend to the caller that he write a letter to the Downtown Gallery at 32 E. 51st St. with the assurance that it would be forwarded to me. I still want to get the daily slips and will use my judgment in the event that I will want to make the call. Unless there is some message, I do not want to waste long distance calls.

In any event, I am repeating the service I would like in the future:

1. Full and correct spelling of callers' names.
2. A brief message as to type of inquiry.
3. Have operator suggest that the caller write to the Gallery address, stating that I am travelling but will receive the mail which will be attended to in due time.

Sincerely yours,

EGH/ab
Encl.

August 13, 1962.

Mr. Max Isenbergh,
Office of the Secretary of State,
Department of State,
Washington 25, D. C.

Dear Max:

The contents of your letter dated August eighth correspond entirely with our telephone conversation.

I plan to be in New York this week and will then prepare the list of replacements for you. I hope, of course, that Jack Baur and Rene D'Harnencourt will be in New York before September fifth and I will try to communicate with them when at the gallery - probably Thursday. In any event, I will ascertain when they will return from their respective vacations. I assume that it will be just about that time but since they can work from photographs, it should not involve any great problem. They know the pictures very well. They have been shown in both museums and various exhibitions held there during the many years I have owned them.

I expect to hear from Mr. Vigtel about the specific pickup and delivery dates and will ask him to call you directly.

Do you think you can find someone (for instance the man who was supervising the hanging of the exhibit) to draw a chart indicating where the individual pictures are placed, so that I may be able to work out the exchange hanging without actually being present at the time?

Meanwhile, my best regards.

Sincerely yours,

egb-k.

cd
gff

Berne-French Township School

BERNE, INDIANA

August 4, 62

Downtown Gallery
32 E. 51st St.
New York 22, N. Y.

Dear Sirs,

Ben Shahn is the topic for a graduate paper I am preparing for submission to Ball State Teachers College at Muncie, Indiana. Perhaps my request is not within range of your services but it would be greatly appreciated if you could tell me what work Shahn is presently doing. The most recent item I have read stated he was painting several murals for the New York City Public Schools.

I have written several museums and am looking for additional small reproductions to illustrate the paper. The enclosed check is for any of the illustrated exhibition catalogues from his past shows which you may yet have and could possibly send.

Since the paper will become part of the College library it may result in further awareness of Shahn. I realize however that this would only represent an accommodating service which I hope you will find possible to render.

Thank you,

Rod Liechty
Rod Liechty

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August 3, 1962

Dr. Irving F. Burton
26912 York Road
Huntington Woods, Michigan

Dear Irv:

So that you do not have a nervous breakdown I am arranging to ship the weather vane to you in care of the Institute (I mean the Art Institute). I have been putting it off as the vanes are in my attic and the last time I went up I saw a field mouse. You see, I aint afraid of guys like you but almost have a heart attack when I see a bitsy mouse.

The Shahn portrait that you saw is for sale. I have no price on it as yet but when I return to the gallery for business I shall let you know. Meanwhile, it is safe and sound in a fireproof storeroom.

My best to Doris and you.

As ever,

EGH:rc

Box #258 ship by Colbeck
to Art. Inst. of Art

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HAMILTON AND HAMILTON
UNION TRUST BUILDING
WASHINGTON 5, D.C.

GEORGE E. HAMILTON, SR. 1853-1946

GEORGE E. HAMILTON
WILLIAM A. GLASGOW
WILLIAM B. JONES
JOHN L. HAMILTON
GEORGE E. HAMILTON, III
RONAN J. GERBER

August 15, 1962

Frederick Baum, Esquire
350 Fifth Avenue
New York 1, New York

Dear Mr. Baum:

This is to acknowledge receipt of your letter of August 9, 1962.

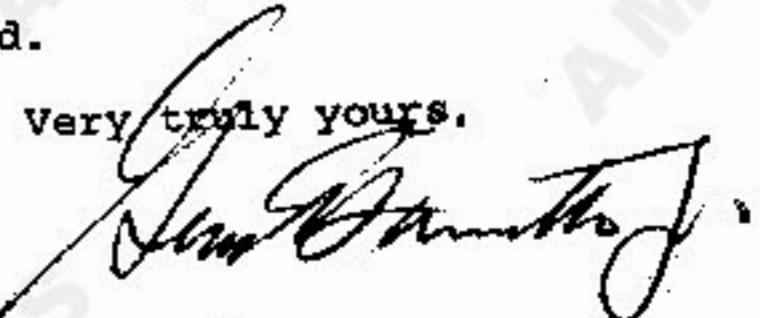
Under date of August 7th, I forwarded the letters asking for a ruling to the Commissioner calling attention to the fact that the Corcoran Gallery was most anxious to obtain a ruling which would enable it to receive Mrs. Halpert's generous gift.

We today contacted Mr. Costello, Chief of the Section, and the matter had already reached him. He stated that there was a tremendous backlog of work in his office and the requests for rulings were considered on a strict chronological basis except that precedence was given requests by Congress or requests for rulings by the Department.

I will write directly to the Commissioner on the Gallery stationery tomorrow asking that he expedite this matter and call his attention to the advisability of our obtaining an immediate ruling.

I will keep you advised.

Very truly yours,



GEH/tbc

P.S. I enclose herewith a copy of the letter I have today written to the Commissioner.

July 26, 1962

Mr. Sam Hunter, Director
Rose Art Museum
Brandeis University
Waltham 54, Mass.

Dear Sam:

Many thanks for your prompt reply.

We will be delighted to supply the substitution for the Stuart Davis INT'L SURFACE. Since your show does not open until November, I suppose you can wait comfortably until early September when I return to the sturm und drang of Gallery life. I can then send you several photographs. Meanwhile it might be of interest to you that two of the most recent Davis paintings were acquired right in your home area--one by George W.W. Brewster, 52 Sargent Crossing, Brookline, Mass.; the other by Wm. H. Lane, Leominster, Mass., but in any event, I will send you photographs of one or two other suggestions. There are a considerable number of Davis in Massachusetts and some day it might be a good idea for you to have a one-man show because of the great interest locally and internationally. His last show was such an howling success and particularly with the young generation that it might fit in with the Avant Garde program.

You see how cocky I am getting, particularly after the sensation caused by our exhibition of Abstract Painting 1903-1923 (ten years before and after the Armory Show.) We have eighteen requests from museums for this exhibition.

Sorry that you can't pay me a visit but hope to see you early Fall.

Sincerely yours,

EGH/ab

galerie hybler

BREDGADE 53 IDEN RUSTSKE KIRKE · KØBENHAVN K · TELEFON 36289 · PRIVAT ORDRUP 5488
Pa. 5483

July 25, 1962

for publishing information, especially in the field of
researchers are responsible for obtaining written permission
in both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of birth.

Dear Mrs. Halpert,

During my visit to your gallery and in several previous letters, we have discussed the possibilities of a Ben Shahn graphic exhibition in my gallery. The idea is now more than ever feasible. The interest in American art is constantly growing in the Scandinavians although Mr. Shahn in particular has long been held in high esteem by both artists and collectors.

Recently the American artist Sam Kaner joined our staff and will run the graphic section of the gallery. His twelve years of living, working and teaching in Europe plus his having activated galleries in London, Paris and New York, gives us high hopes that our graphic gallery will become one of the most important and influential in Europe.

Our gallery is the largest and perhaps the most influential in Scandinavia. We are prepared to delegate as much space in the gallery as the number of works sent require. There are as many as two floors and seven rooms at your disposal. As I mentioned earlier, we will provide the catalogue and transportation costs, and shall mat and frame the entire show. If agreed, I would like to retain the exhibition for a specified length of time and maintain a permanent Ben Shahn room. We consider too the sending of the show to our colleague's in Stockholm, Oslo etc. and enlisting support (unofficial) of the United States Information Service.

We consider the future possibilities of further collaboration with you: as your European agent and in exchange exhibitions.

I look forward to your reply and shall be pleased to answer any questions on the discussion above.

Very truly yours,

Steen Hybler
Steen Hybler

DR. IRVING LEVITT
2495 NORTH CAROLINA DRIVE
SOUTHFIELD, MICHIGAN

Consider parting with
mackeas. mafie (1975), or
boat factory. Dear Isle, Maine ³⁰
There's something about the
work that keeps growing and
growing.

It also be interested in a
beautiful little sketch if you
should encounter me. Those
precise, colorful things are
truly great.

I suspect you may think
I'm way out, but I had to
let you know my thoughts

or to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and Purchaser involved. If it cannot be
established after a reasonable search whether an artist or
inhaber is living, it can be assumed that the information
may be published 60 years after the date of sale.



81.3
J. T. C.
Eden Hill Rd
Newtown, Conn

Mrs. Helper, director
Downtown Gallery
32 East 51 Street
New York City, New York

U.S.A.

AIRMAIL * AIRFRPOST

galerie
shybler

BREDGADE 53 - KBHVN K - TELF. PAGE 5483

August 3, 1962

Museum of Modern Art
Department of Circulating Exhibits
11 West 53rd Street
New York 19, N.Y.

Attention: Mr. Palmer

Dear Mr. Palmer:

While I am in Connecticut presumably on vacation, I am aware that a number of paintings consigned to the Museum are urgently needed by September 4th and am checking to ascertain whether the many requests for the return of paintings will have been honored by that time.

Will you please let me know at the following address:

Eden Hill Road, Newtown, Connecticut.

Thank you for your courtesy.

Sincerely yours,

EGH:rc

August 16, 1962.

Mr. Richard Hirsch, Director,
Allentown Art Museum,
Fifth and Court Streets,
Allentown, Pennsylvania.

Dear Dick:

Yes, I admit that I am a heel, as well as uncouth, uncultured, etc.

Not only did I want to see you but I didn't want to miss the West exhibition. While I had hoped to make these two months a complete holiday period for me, the proximity to New York is most unfortunate and I failed miserably. Aside from three trips to which I was committed months before, I have had unexpected visitors, unexpected crises, etc., and although I had already made plane arrangements for Allentown I had to conk out.

I now have my fingers crossed in the hope to get someone to assist me so that I have some human freedom in the future. Otherwise, I am seriously thinking of getting rid of the current building and moving into a hotel where I will operate a la Sam Salz but at much lower prices. Being a service station for individuals and whatever else there may be, I feel that if I get away from a street floor I would get rid of the many dropperinners who have used their welcome or non-welcome with conversations about subjects that have no relation whatsoever to the gallery or its functioning.

All this explains why I didn't come to see you and why I am so downhearted about it. If, as I hope, this new deal comes through I expect to be a free agent at least part of the time and will barge in on you in the Fall and get some West education from the catalog but I am really most eager to see your museum and you, of course, and to discuss a number of matters.

Our Miller friend (I hope I have the right name) wrote me a very charming letter stating that he wants to devote another year toward a degree. I was greatly impressed by him and wrote in the Spring, hoping that he would come to help me - in vain.

My very best to you. Keep up the good work.

Sincerely,
egh-k.

MUSEUM OF EARLY AMERICAN FOLK ARTS

IN THE CITY OF NEW YORK

LOAN AGREEMENT

white copy to be retained by lender

A NON-PROFIT EDUCATIONAL CORPORATION
CHARTERED BY THE STATE BOARD OF REGENTS

(October 4- November 18, 1962)

EXHIBITION: EARLY AMERICAN FOLK ARTS
Time & Life Building - Exhibition Center
50th St. & Avenue of Americas
New York 19, New York

Mrs. Edith G. Halpert

LENDER: name 32 East 51 St., New York, N. Y.
address exact form in which lender's name should appear on exhibition label and catalog:
Edith Gregor Halpert

TITLE OF WORK: Reclining Boy and Pet Dog

DESCRIPTION: medium oil on canvas height 49 3/4 signed framed
size 40 1/2
condition

HISTORY: where made
by whom Joseph Whiting Stock
provenance found in Massachusetts
date circa 1840
additional information

INSURANCE (see conditions on reverse of this page):
For what value shall we insure the work? \$ 5,000.
Do you prefer to maintain your own insurance coverage? no
if relined in time, to be picked up by
SHIPPING: Are the following instructions satisfactory? Santini Bros.
449 West 49th St., New York 19, N. Y. for arrival by Sept. 17, 1962 (after 9/5)
ATT: John Deacon (The loan will be returned to the lender's address given above.)

CATALOG & PUBLICITY: Where can the Museum obtain photographs of the work for catalog reproduction and publicity? Below Studio, neg. #4202,
photo enclosed

SIGNED: (name of lender or authorized agent) DATE: 7/25/62

R. Hayes 11/29/62

for publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.
WHITEHALL 3-6166

FIRE ISLAND PINES
JUNIPER 3-8555

REAL ESTATE
INSURANCE

August 7, 1962

32 East 51st Street Corporation
32 East 51st Street
New York, New York

Re: Home Insurance Company's Policy #3212414
Earned Premium

Gentlemen:

We enclose herewith invoice in the amount of \$39.89 representing the earned
premium for the period from April 1 to July 13, 1962 for the coverage extended
on the Home Insurance Company's Policy #3212414.

Please be good enough to favor us with your check in payment of this item
immediately so that our accounts can be put in order.

Very truly yours,

THEODORE D. TAUSSIG

TDT:SKB

July 26, 1962

Mr. Bryan Ardis Frame
509 Arcadian Avenue
Waukesha, Wisconsin

Dear Mr. Frame:

Because of an urgent matter I was obliged to go to New York and looked up all the records on the Kunyoshi painting.

According to these records you had paid \$650.00 for the Gouache. On September 13, 1961 when I gave you an insurance valuation of \$2000.00 for this painting, this figure is always exaggerated as it is an accepted fact that the insurance company averages an 80% payment of any loss, bringing the actual value to \$1600.00 which would be the top sales price for so small an example and an increase of almost \$1000.00 over the purchase price.

Now that I have all the facts before me I can make a specific offer to you. If you have read John I. H. Baur's booklet entitled "A.B.C." you will have found that it is customary for a dealer to charge a 25% commission on the sale of a picture for a client. Unless you would like to consign the painting to us in the hope that at some future time we can get a higher figure, I would suggest that you resell it to us at \$1200.00 net, giving you almost 100% profit. The painting may be sent c/o W. S. Budworth who will hold it until we reopen the Gallery shortly after Labor Day.

Will you write me by return mail advising me your decision in the matter. My address is: Eden Hill Road, Newtown, Connecticut.

I so regret missing you during your New York visit.

Sincerely yours,

EGH/ab

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

July 24, 1962

Mrs. A. R. Forbes, Registrar
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mrs. Forbes:

I thank you for advising me about the Karl Zerbe portrait. This painting is to be held for the future shipments comprising the Halpert Collection which is scheduled for exhibition at the Corcoran.

If Mr. Vigtel is in Washington, would you be good enough to ask that he write me at the following address--Eden Hill Road, Newtown, Connecticut, as I think the time has come for us to make more detailed plans about the show.

Many thanks.

Sincerely yours,

EGH/ab



PHILBROOK ART CENTER

A PROPRIETOR OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TULSA 14, OKLAHOMA

DONALD G. HUMPHREY, Ph.D.
Administrator

August 17, 1962

Mrs. Edith Halpert
Eden Hill Road
Newtown, Conn.

Dear Mrs. Halpert:

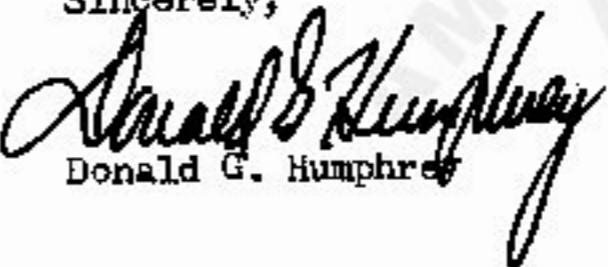
I wrote to William Zorach recently, asking him if he would lend something to an exhibition of 20th century sculpture which we shall exhibit at Philbrook this October and he informed me that he had forwarded my letter to you and suggested that I contact you.

He suggested one of several possibilities:

Head of Woman	Red Porphyry	1958	21 $\frac{1}{2}$ "	200 lbs.
Head of	Green porphyry	1954		75 lbs.
(couldn't read his writing)				
John the Baptist		1955		

Either the green porphyry head or the John the Baptist would be all right, unless you have other suggestions. If you can help us, I'll need basic catalog information on the piece, and a photograph within the next 10 days. Also send valuation/price for insurance and prospective buyers. Hahn Bros. will pick up fairly early in September. The show opens Oct. 1. I hope that you can help us.

Sincerely,


Donald G. Humphrey

Right to publishing information regarding sales transactions, researchers are responsible for obtaining written permission via book artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, requesters are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Art cat 8/30
831 Madison Avenue, New York City 21, N.Y.

2 August 1962

sal
Mrs Edith Halpert
Eden Hill Road
Newtown, Conn.

date 1940

Dear Edith:

In regard to the painting by Julian Levi entitled SEASHORE GOTHIC, which you have kindly agreed to lend us for his retrospective at Boston University, please let us have the following information as soon as possible:

1. Unframed size (height and width). *14" X 17"*
2. Insurance evaluation.

Boston University is considering asking the lenders if a rider could be placed on their policies for the duration of the exhibition. They, of course, will pay for this, but would it be possible for you to let us know what the cost will be if you extended your policy to cover transportation insurance, the showing time at Boston University from November 2 through November 28, and at the New Britain (Conn.) Museum of American Art from December 8 through December 30.

Will you let us know about this as soon as possible?

With kind regards,

Sincerely yours,

Eleanor H. Hedge
ELEANOR H. HEDGE

EHH:ps

*Jan. -
\$1000.*



DEPARTMENT OF STATE
WASHINGTON

August 8, 1962

Dear Edith:

I am very grateful to you for working out arrangements for making substitutions for the paintings to be withdrawn for the Corcoran exhibition.

In order to have them before us in one piece, let me set down the conclusions drawn from your letter to me of August 1 and our telephone conversations of yesterday and today:

1. The list of paintings to be transferred to Corcoran will be sent to me upon your return to New York (about ten days).
2. The substituted paintings will be equivalent in quality and type to those withdrawn. You have pointed out that the large Stuart Davis must be regarded as an exceptional case, since you have no available work of that dimension.
3. The replacements will be passed upon by Messrs. d'Harnoncourt and Baur, who will use the same standards of choice as for the original selection.
4. The Corcoran will take responsibility for picking up the replacements in New York and delivering them to the Department.
5. The Corcoran will also pick up the paintings to be transferred from the Department.
6. The Department will not be called upon to raise any additional funds for transportation or insurance in connection with the substitution.
7. While the dates remain to be confirmed, it is expected that the substituted paintings will be delivered and the paintings to be transferred will be removed in the period from September 5 to September 10 inclusive.

We are delighted that the exhibition, modified in content but unimpaired in splendor, will remain in the Department, and want you to know, once again, how much we appreciate your generosity.

Sincerely,

Max
Max Isenbergh

Mrs. Edith Gregor Halpert,
Eden Hill Road,
Newtown, Connecticut.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or incisive is living, it can be assumed that the information may be published 60 years after the date of sale.

NOTES FROM DOWNTOWN GALLERY ARCHIVES

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Demuth - ?
Purple Pop # 1 (Cabaret Interior), c. 1917-18. water color, 11 x 8 (Baker, 14-795)

* - Milwaukee Art Center
Sailing Boat, 1917. water color, 15 x 19 (Baker 24-071)

* - William H. Lane Collection
White Architecture, 1917. water color, 10-1/2 x 17 (Baker 4642)

Dove - Downtown Gallery
Abstractions, 1910. Nos. 1,2,3,4. oil, each 10 x 9 (Baker 9940)
Abstraction, 1914. oil, 18-1/2 x 21-1/2 (Baker DG-80)
#4 Creek, c.1914. charcoal, 17-1/4 x 20-1/2 (Nelson 8056)
#8 Gears, c.1917. charcoal, 17-1/4 x 20-1/2 (Nelson 8058)

* - Mrs. Halpert
Connecticut River - Nature Symbolized, 1914. pastel on linen, 21 x 18 (Baker 19-758)

* - Whitney Museum
Plant Forms, c.1915. Pastel, 23-7/8 x 17-1/4
#2 Abstraction, c.1911. charcoal, 17-1/4 x 20-1/2 (Nelson 8055)

* - William H. Lane Collection?
Stove Pipe, 1917. oil on paper, 8-1/2 x 10 (Baker 19-741)

* - Museum of Modern Art (?)
Portrait of A.S. (collage)

Marin-Downtown Gallery
Weehawken Sequence, no. 21, 1903-04. oil, 19 x 12 (Baker 27-255)
Weehawken Sequence, 1903-04. ---, 11-1/2 x 8-1/2 (Baker 27-305)
Shapes, Colors, Delaware County, Pennsylvania, 1916. water color, 19 x 16 (Baker 27-315)

* - John Marin Foundation
Downtown from River, 1910 water color, 17 x 14. (Baker 27-241)
* The Mountain Tyrol, 1910 water color, 15-1/4 x 18-1/2 -----
Tree Forms, Autumn, 1914. water color 15-1/4 x 19-1/8 (Baker 27-319)
* White Waves on Sand, 1917. water color, approximately 17 x 14.

* - Mrs. Dorothy Norman
Looking through the Window - West Point, Maine, 1914. water color, approximately 19 x 17 (Baker 16-445)

* - private collection
Brooklyn Bridge, 1912. water color, 16-3/8 x 13-1/2 (Baker 27-249)

* - Whitney Museum
Sunset, 1914. water color, 19-1/8 x 16-1/4 -----

O'Keeffe - Downtown Gallery
Number 32 Special, 1914. pastel, 19-1/2 x 14 (Baker 5636)
Nude No. III, 1916. water color, 10 - 12 (Baker 24-720)
Portrait - W - No. III, 1917. water color, 9 x 12 (Baker 24-716)
Light Coming on the Plains, No. II. 1917 water color 9 x 12 (Baker 24-693)

* = on list to Marin

Albright-Knox Art Gallery
Buffalo 22, New York

Members' Gallery

me there with yes J.H.
Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, 22 N.Y.

August 9, 1962

Dear Mrs. Halpert,

We will be happy to return to you the works you requested. However, we ask your indulgence as to date. We operate on a very small budget and our shipments to New York have to depend on the trips made by the Albright-Knox Art Gallery truck.

The next one will be some time in October at which time we will include your items.

If you are in more urgent need of them we will be happy to have them packed and shipped immediately at your expense.

The following is a list of the items:

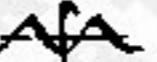
Am. Folk Art -O.F. Brown, PRESENTATION PIECE
Anon. Horse with Saddle
Yasui Kuniyoshi, BEARDED MAN
Abraham Rattner, PRAIRIE SKY # 7
Charles Demuth, ROTHSCHILD LILIES
William Zorach, MOTHER AND CHILD
Ben Shahn, PROFILE
Am. Folk Art-CHIMNEY ROOSTER
Am. Folk Art- Steer WEATHER VANE
" " " -Silhouette ROOSTER
" " " -New York ROOSTER
" " " -Life Parker Jr. PORTRAIT OF A YOUNG WOMAN
HAS returned to you or rather to Mr. Siwek.

Arthur Dove, NORTH SHORE OF LAKE and
Ben Shahn, LUTE AND MOLECULES were sold as was
AM. Folk Art, SLICED MELONS. I hope our records
agree.

Yours truly,
Mary Elizabeth Letchworth
Mrs. George C. Letchworth
Chairman

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THE AMERICAN FEDERATION OF ARTS 41 East 65th Street, New York 21



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purchaser is living, it can be assumed that the information
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July 31, 1962

Dear Edith:

Sorry to have missed your call yesterday, but I knocked off early to go to the Whitney. After that I proceeded to the 8th Street movie palace and took in "The Seventh Seal" and "Wild Strawberries" all at one sitting - the best 80¢ value in town, I am sure. Today I feel all Ingmar Bergmannish.

This morning I called the Gallery, and the answering voice said, "She don't call us when she comes down."

I am having a pleasant summer, what with excellent weather and lots of weekend sponging on friends. You are going to be spared this year - I'm all booked up - but I think of your heavenly spot with warmth and joy, and hope you are having a lovely time. Call again when you come and I'll feed you.

Love,

Posit
Schwartz

W.L.W.
THE ATLANTA ART ASSOCIATION PRESENTS THE
SOUTHEASTERN ANNUAL EXHIBITION
SPONSORED BY THE DAVISON-PAXON COMPANY
CO-SPONSORED BY THE ATLANTA JUNIOR LEAGUE



Pl.

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August 13, 1962

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

It will be the pleasure of all art enthusiasts in Atlanta to know that you are judging the Southeastern Annual Art Exhibit, and an even greater interest for thos of us who will have the good fortune to know you on your visit.

Reservations have been made for you and the other judges at the Biltmore Hotel. As Community Arts Chairman for the Junior League of Atlanta, it is my pleasure to plan these accommodations and other services to your convenience while you visit our city. If we might meet you upon your arrival, please let me know the appointed time and place.

Would it meet with your approval to appear on a 9:00 to 9:20 A.M. Television appearance previous to beginning judging Friday the 8th?

Mrs. Louis Regenstein asked me to write you that there is no need to reply to her letter. We have arranged for her entertainment to be held on Friday night. Your presence certainly lessens my job. Thank you.

Looking forward to seeing you, I am

Sincerely,

Miriam A. Newman

Mrs. William T. Newman
3210 West Andrews Drive, NW
Atlanta 5, Georgia

July 27, 1962

Mr. James Elliott
Chief Curator
Los Angeles County Museum of Art
Los Angeles 7, Calif.

Dear Jim:

As I have a vague recollection that there is no
available print at the Gallery of "For Internal Use
Only", I think it would be wise to write to the
Tremaines who, I know, maintain an excellent library
of his material. If you are unsuccessful, I will
see what I can do when I return in September.

My very best regards,

Sincerely yours,

EGH/ab

Nordness Gallery

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July 27, 1962

Miss Eleanor H. Hedge
831 Madison Ave.
New York City 21, N. Y.

Dear Eleanor:

Can you tell me the latest news in connection with
the Shahn painting? As you know, I left it in Ben's
hands as I disapproved violently about an exchange.
Ben is away and I am curious as to the final results.
Won't you be a good girl and let me know.

Meanwhile, I hope you have a wonderful and relaxed
stay on the Vineyard. Have fun; forget the damn
art business, if you can.

Best regards.

Sincerely yours,

EGH/ab

- 2 -

SCULPTURE:

Trade Signs:

Black Hawk Cigar Store Indian
Sailor
Warrior & Squaw
Cigar Store Indian with Gun

Mrs. Edith G. Halpert, NYC (anon)
New York Historical Society, N. Y.
Mr. Herbert Waide Hemphill, Jr., N.Y.
The Henry Francis duPont Winterthur
Museum, Winterthur, Del.
Mr. Sweeney, Dir.

Fire Sign
Dressmaker's Sign
Gunsmith Sign
'Liberty' Tavern Sign
Swordfish
Gen. John Glover
Hog
Shoe
Colonel Seller

Painter's Sign
Hare & Hound Tavern
Rooster
Flying Goose
Sheaf of Wheat

Miss Cordelia Hamilton, Stony Point, N.Y
Mr. Stewart E. Gregory, Conn.
The Metropolitan Museum of Art, NYC
Mr. & Mrs. Howard Lipman, Conn.
Mr. William Engvick, Stony Point, NY

Mr. Herbert Waide Hemphill, Jr., NY
New York State Historical Association,
Cooperstown, N. Y. (ir. Louis Jones)
Mr. Stewart E. Gregory, Conn.
Mr. & Mrs. David Ash, West Nyack, N. Y.
Mr. Joseph B. Martinson, New York

Mr. & Mrs. Irving Swann, New York

Circus Figures:

MA. 2 Monkeys
Lion

Conn. Historical Society, Hartford, Conn
Mr. & Mrs. Willard Cummings, New York

Figureheads:
Jackson

Museum of the City of New York

Santos:

63 Sunny Reach Drive
West Hartford 17, Connecticut

August 8,
1962

Dear Mrs. Goldfarb,

I was very pleased to receive your kind letter of August 3. Your offer of lunch or dinner and to stay all day as well as see the Valentine is more than generous. I would like very much to come and by August 20, ought to have a readable script of the Father Kelly story. I hope to impose upon you to an even greater extent and persuade you to read it. I want to publish it and think you could offer some suggestions. It seems to me that you g

ENCYCLOPAEDIA BRITANNICA
342 MADISON AVENUE
SUITE 702
NEW YORK 17, N.Y.

WILLIAM BENTON
PUBLISHER & CHAIRMAN

July 31, 1962

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

Thank you for all the effort you went to on the Senator's behalf. He's disappointed that he can't get the "Circus Girl" - and he doesn't want to buy "Bather With Cigarette"! I wrote you why his special interest in "Circus Girl" and why he wanted it . . . if you ever hear that Auburn University has changed its mind, let us know.

I hope you have a good summer in Newtown and we will probably be talking to you again come the fall.

Sincerely,

Anne Cronin
Anne Cronin
Office of William Benton

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Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

August 8, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mrs. Black has asked me to forward the enclosed forms to you. We would appreciate your completing one form for each of the paintings of the "Innkeeper", and "Innkeeper's Wife", which we have requested for loan to the E.S. Field exhibition.

This expediency is the result of a September 15, publisher's deadline date for the catalogue to accompany the show. The form may require a duplication of certain information already known to us, but we do wish to insure the correctness of material to be published.

Mrs. Black is now conducting research throughout New England, so please accept my gratitude for your cooperation on behalf of Mrs. Black and this Collection.

Sincerely yours,

John C. Mikey
John C. Mikey
Registrar, Curatorial Assis.

Enclosures

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RECEIVED
ANSWERED
SENT
1/2

H.W. HEMPHILL, JR.

LOAN EXHIBITION REQUESTS
FOR Early American Folk Arts Loan Exhibition
October 4-November 18, 1962
Time & Life Building, NYC

PATININGS

✓ Peaceable Kingdom by Hicks
Oswego Starch Factory
Stag by Echo Rock
Fa. German Birth Certificate
Watercolor of Man
✓ MA Fractur
✓ MA Fractur
Steel pen Drawing of Eagle
Sun River, Montana
Girl at Piano
✓ MA Pr. Portraits of Mr. & Mrs.
Ezra Western, Jr.
Fruit Still Life
Portrait of Fireman by
Wm. Matthew Prior
MA Portrait of Young Girl by
Micah Williams
Portrait of Boy by Joseph
Whiting Stock
Pr. Portraits of Matilda and
Elisha Denison
Embroidery Morning Picture
Pr. Watercolors by Ruth Henshaw
Baeroms
Paddlewheel 'Austin' by James
Bard
✓
✓
✓ MA Fireboard Landscape
Steel Pen Drawing of Lion
Peple Homestead by Rubens Peale
Canal Scene by Francis Guy
Charleston Jail
Watercolor by Joseph H. Davis
Portrait of Mr. & Mrs. William
Vaughan, Aurora, Ill. by Mr. Peck
Hannah Mills Raymond by Amari
Phillips
Landscape by Ralph Earl.
Overmantle Painting
Fireboard

Mrs. Dorothy Miller, New York
Mr. & Mrs. Howard Lipman, Conn.
Mr. Herbert Waide Hemphill, Jr., New York
Mr. Neal Adair Prince, New York
Mrs. Austin Palmer, New York
Mr. Donald Shelley, Dearborn, Mich.
Mrs. Schwartz, Patterson, N.J.
Mr. Roy Little, New York
Mr. Herbert Waide Hemphill, Jr., New York
Mr. & Mrs. Martin Grossman, New York
Miss Mary Allie, Conn.
Mr. John Wingerter, New York
New York State Historical Assoc.,
Cooperstown, N.Y. (Dr. Louis Jones)
Miss Mary Allie (anonymous)
Mrs. Edith G. Halpert (Anon.)
Mr. & Mrs. Benison Hatch, Conn.
Mrs. Dudley Wadsworth, Conn.
Mr. & Mrs. S. L. Maulendyke, Conn.
Mr. Charles Alvey, New York
c/o HW Hemphill
Mr. Harry T. Peters, Jr., Orange, Va.
Mr. Harry T. Peters, Jr., Orange, Va.
Albany Institute of History & Art
Janet McFarlane, Dir.
Mr. & Mrs. William T. Overgard, Stony
Point, New York
Mr. Lee B. Anderson, New York
Mr. Lee B. Anderson, New York
Mrs. Edith G. Halpert (anon)
Mrs. Edith G. Halpert (anon)
Mr. John Bereman, Geneva, Ill.
Mrs. Barbara Holdridge, New York
Mr. & Mrs. LeWitt Wallace, Mt. Kisco, NY
Mr. & Mrs. Bertram K. Little, Brookline,
Mass.
Mr. & Mrs. Bertram K. Little, Brookline,
Mass.

DICKSON ART CENTER
LOS ANGELES 24, CALIFORNIA

UNIVERSITY OF CALIFORNIA

August 2, 1962

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Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

I rush this into the mail in the hopes of traveling in your reticule all the way to Maine. At the present moment I am going over the beginning of our book, including the chapter and fragments of chapters which I have added. As one aspect I foresee chapters dealing critically with major figures such as Davies, Shahn, Sheeler and others, and the weaving in of this criticism with their history at the Gallery and of course with yourself.

The thinking which at once strikes anyone who has ever written fiction is the speed with which very valuable material gets used up in the telling, unless we can drop to a conversational pace and grow rich in quotation. This suggests to me that we should work using a method which will take the place of the little jottings on paper, and I think the tape recorder is the answer. You are used to dictating to it and I am getting used to using it. Why don't we sit down and talk, I questioning you, with a recorder at work. If I were to come back to California with a great many reels I think we would really be getting somewhere. This experience together could continue with you dictating on your own and sending on tapes as required. Once we get to the point where the whole outline is firm this should work very well. We would both know the structure and be able to fill in and get past the somewhat random phase where we are now. Give this a thought, wherever you may be.

Thanks very much for the photograph of the Price painting. I very much want it and am prepared to believe that it is a horse. No one sees horses anymore so what difference could it make?

Yours affectionately,



Frederick S. Wight

FSW/rs
cc: The Downtown Gallery

*Class
Gretchen*

Antiques on Peaceable Street
Jack and Gretchen Sharp
South Salem, New York

August 15, 1962

Dear Mrs. Halford:

Here is a copy of the estimate of
the value of Mr. Shuler's Shaker furniture. I
am sorry it be so long getting it to you. We
have been in a series of small shows in New
England and just returned with all the
attendant confusion of unloading, re-arranging, etc.

We still hope you can get over to
South Salem while you're staying in
Newtown. We would enjoy seeing you.

Sincerely,

Gretchen Sharp

Mr. Edmund Vigeland,

- 2 -

August 13, 1962.

KRIST, Jimmy - Almost White.
GRAVES, - Bird. 1961, 21 x 24" A
KINIGSTEIN, Jacob - Adoration of the Magi.
KUNIYOSHI, Yasuo - Dream. 1961, 21 x 24" A
MARIN, John - Rowe. 1961, 21 x 24" A
Nassau St., N.Y.
Movement #1, Boat Series. 1961, 21 x 24" A
MONTEFFIE, Georgia - Gate of the Church. 1961, 21 x 24" A
PRICE, William - In the Museum. 1961, 21 x 24" A
SHAHN, Ben - Triangle Act. 1961, 21 x 24" A
STEINBERG, Saul - Acrobats. 1961, 21 x 24" A

TSENG YU HO, Hawaii, 1961, 21 x 24" A

WEBER, Max, Flower in Oval. 1961, 21 x 24" A

ZERBE, Carl, Dark Angel. 1961, 21 x 24" A

I understand that Mr. Hamilton accepted all the revisions and that the material was sent to the Internal Revenue Department. Have you heard anything further?

Won't you let me hear from you? I will try to get photographs for you as soon as I can. Unfortunately, both of our photographers are away and are not getting back until after Labor Day, but I am sure they will give you quick service if I so request. I will send you what I have available.

It just occurred to me that Bill Williams must have the final list which was sent to me after Bart Hayes made the final selection and, of course, Mr. Hamilton has it with the contract. In any event, you can have a copy made which includes title, date and dimensions. You know, I go counter clockwise just to make life difficult and the width precedes the height.

If there is any other information you require, please get in touch with me in Newtown - Edan Hill Road. The telephone is (Code 203) 426-4508. Best regards.

Sincerely,

John C. H. Williams, 21 x 24" A

John C. H. Williams, 21 x 24" A

egh-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 27, 1962

Mr. John Palmer Leeper, Director
Marien Koogler McNay Art Institute
6000 North New Braunfels
San Antonio 6, Texas

Dear John:

Although your letter indicated you are in Cambridge, there was no local address. Therefore, I am writing to San Antonio with the hope that my note will reach you wherever you are, except on the Gray Line bus.

I want to repeat my invitation to Blanche and to you. It would be wonderful to see you here. Do let me hear from you. Meanwhile, have fun in the good old Northern tradition.

Sincerely yours,

EGH/ab

100% S.S. Baumwolle

— 5 —

גַּתְתִּים וְגַדְגֻּלִים .

• Background

201403

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa., 433-7100

July 25, 1962

Mrs. Edith Gregor Halpert
Edin Hill Road
Newton, Connecticut

Dear Edith:

I would be absolutely dismal, downhearted and disappointed if you could not get to see West's "world" which we will start pulling down on Wednesday, August 1.

Picking you up at the station at Philadelphia is no chore at all, and I should be delighted to do it.

Quite frankly, we will not have another show of this quality until 1964. Furthermore, the exhibition ties in with many of your particular interests and will give you a better feeling of what we are attempting to do.

(The idea that you could get here in the fall when you cannot in the summer leaves me with an innocent-looking poker face).

If you can make it between now and next Tuesday, you can give me a buzz and I shall be delighted to meet you at the 30th Street station, preferably at the Information Booth in the great hall upstairs.

Hopefully,

Richard Hirsch
Director

RH:do'm

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THE FRIENDS of ART
at COLBY COLLEGE

YJ/ck
8/7

Sesquicentennial Book Research Director
Mrs. Elizabeth F. Wilder
Bixler Art and Music Center
Colby College, Waterville, Maine
Telephone: area 207, 872-2791, ext. 213

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 31, 1962

Mrs. Edith Halpert
The Downtown Galleries
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I hope that this is the last time that I will have to bother you. Since requests to me for photographs and information are coming from five or six different people, I am not entirely master of my own time and schedule. Jack Baur wants to illustrate Samuel Halpert's HADDOCK AND HAKE of which I had a photograph from you. Do you own it and if so can you give me permission to use it? And if you do not, can you either forward the slip to the appropriate party or, if possible, let me know with whom to communicate about it. Can you also let me know the dimensions of the painting and the appropriate credit line to be used?

At this point the problems still to be solved seem infinite. My thanks for your help and good wishes.

Sincerely yours,

Betsy Wilder

Elizabeth F. Wilder

BPMS:jrw

-4-

Weathervanes:

Hackney Horse
Kneeling Indian
Indian Maiden on Horse
Gabriel
Leaping Deer
Goat
Musical Arrow
Pa. Tole Vane
Iron Horse
Rooster
Pouter Pidgeon

Mr. Joseph V. Reed, New York
Mr. & Mrs. Wilbur Arthur, Conn.
Mrs. Paul Moore, N. J.
Mr. & Mrs. Howard Lipman, Conn.
Mrs. Henry T. Curtiss, D.C.
Van-Alstyne Marsh Collection, Woodstock, NY
Mr. Lincoln Kirstein, New York
Mrs. Edmundo Laessalle, New York
Mr. & Mrs. Willard Cummings, New York
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Va. (Mrs. Mary Black, Dir)
Mr. Harry T. Peters, Jr., Orange, Va.

prior to publishing information regarding sales transactions.
Searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

gallerist

August 2, 1962

Mr. Don Morris
20090 Livernois
Detroit 21, Michigan

Dear Mr. Morris:

While I am up in my country haven I still have to
do all the gallery duties and am writing reminder
letters to a number of our consignees so that we
can start the season with a clean slate.

In referring to our records I find that you have
7 Shahn since October 1961. Would you be good
enough to return these promptly after Labor Day
when we will re-open. I will be glad to make
substitutions rather than have the same items out
so long.

Sincerely yours,

EGH:rc

August 14, 1962

rise to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

In both Brussels and Rome, the Shahn works were greeted with enthusiasm and were seen by thousands of viewers. Twenty leading Italian newspapers gave the Rome showing of the exhibition extensive coverage and it was featured on radio and television as well. The Rome showing was inaugurated with a formal opening which was attended by the U. S. Ambassador and representatives from many other countries as well as numerous artists, critics and authors.

The Vienna showing of the exhibition was planned to coincide with the Vienna Festival which draws large numbers of people from all over Europe and, as a result, many thousands saw the show at the Albertina. It is an extraordinary tribute to Shahn that the Albertina showing was the first major retrospective ever accorded a contemporary American artist by that museum, and because of their strong interest in his work the Albertina also altered their usual policy of showing only drawings and graphic works.

May I tell you how grateful we are for having had this opportunity to make a really comprehensive selection of Ben Shahn's work available to leading European institutions. Your splendid cooperation helped immeasurably in making the exhibition of the highest quality.

I have enclosed for your information a copy of our Receipt of Delivery form which we have sent to the Nordness Gallery asking them to sign and return it to this office.

Very sincerely,

Waldo Rasmussen
Waldo Rasmussen
Associate Director
International Circulating
Exhibitions

Enclosures:

Copy of New York Times article
Receipt of Delivery for We Did Not Know What
Happened to Us (copy)

director Welles Woods. Do you know him? I understand he is an abstract artist, of sorts.

We're also working on our program for the Art Adventurers, of which I have the dubious honor to be president this year. Jack Baker is coming in April or May.

You probably hear this any number of times a year, Edith, but so much more won't hurt. But I'd be most interested in securing another great Maria to go with our boat Audacia, Wayne 1932 — possibly a New York scene — or do you think John Jr. would

MARIN

CAPE SPLIT

ADDISON, MAINE

#7 I have lived in Washington County, Summers, for 30 odd years. If I do not know how to spell correctly the "Tunk Mountains" I ought to try to find the "Tunk Mountains" do you have any idea where they are located. Manhattan Bridge has always been known as Manhattan Bridge not Manhattan Beach.

#8 I hope you are feeling a lot better, don't get up in the air about things, Norma joins me in wishing you were up here with the lobsters. Lisa is just fine, getting bigger every day. At present, she is attending Summer School.

We all send our Best to you -

John

August 2, 1962

Mr. Frederick Baum
Rubin, Baum & Levin
350 Fifth Avenue
New York 1, N.Y.

Dear Fred:

I talked with Vigtel yesterday regarding the exhibition to be held at the Corcoran Gallery. The catalogue is about to go to press and like everybody else in Washington he is a nervous wreck. I tried to explain to him that it would be a good idea to follow the Show Magazine line "the Collection destined for the Corcoran". This is an excellent face saving device.

Has Hamilton communicated with you about that one item relating to the curator? If this continues much longer my hair will turn jet black.

Sincerely yours,

EGH:rc

August 16, 1962.

Dear Mrs. Regenstein:

What with my two addresses during the summer while the gallery is closed, I catch up with my mail several days late as a rule. This explains my tardy reply to your very kind invitation.

Indeed, I will certainly take advantage of this as it will be a great pleasure to see you and Mr. Regenstein and to check up on the setting for my favorite Zorach. (I have one, too).

I will be delighted to have cocktails with you on the seventh as it will be impossible for me to stay thru the evening of the eighth, in view of the fact that we are having our opening exhibition as of the following Monday and I will have to put the finishing touches on Sunday.

I look forward with the greatest of pleasure to seeing you.

Sincerely yours,

P. S. Many thanks for the clipping.

rior to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 60 years after the date of sale.

SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

July 23, 1962

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Dear Mrs. Halpert,

Thank you for your letter received today. I am glad you are able now to have a summer vacation. What a summer this has been here! We are at last in the new office building together with four carpenters, two painters and a wicked buzz saw but chances are we will all survive and already our work is made easier by having proper space and equipment.

It is certainly very nice of you to give us the worm gears which we will appreciate having and which we will add to the permanent collection. I think it would be fine to have the "magnificent eight-foot object" and if it is not in your way and causing inconvenience, I will try to pick it up later this summer, with all the excitement of anticipation connected with a grab bag. *Surprise package* sounds better.

After receiving your letter I checked again with our insurance man and he tells me the figure of \$15,000 was put on all of our furniture which is on loan this summer. These include some pieces from Vincent Newton and photographs and drawings from the Smithsonian, but there is \$7500 specifically on the Sheeler collection as this was the figure given to us from the Philadelphia Museum. If you do not think this is satisfactory until we get the appraisal, please let me know.

I am looking forward to seeing you and hope you will let me know a few days in advance so that I can be sure to be here to greet you. In the meantime have a good rest and enjoy your lovely place.

Sincerely yours,

Lawrence K. Miller

Mrs. Lawrence K. Miller
President

abm/ec

Mrs. Edith Halpert
Newtown, Connecticut

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July 23, 1962

Mr. Frederick Sweet
Art Institute of Chicago
Chicago, Illinois

Dear Fred:

Now that I have thawed out after my trip to Chicago, Iowa and subsequently Shelburne, Vermont, I have been making a recapitulation of the events and recall one most embarrassing situation in which you were involved (innocently).

Possibly because I was kept awake half the night by three old Princeton alumnae who sang their college songs right next to my bedroom in the good old Century enroute to Chicago, I was a little hazy and for some incredible reason confused you with Gordon Washburn. This explains my reference to "seeing you in New York". Both you and John Maxon looked startled when I made the remark and no wonder! I hope you will forgive me and I hope to see you in New York when you visit.

My best regards.

Sincerely yours,

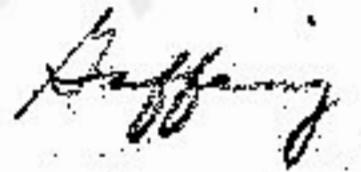
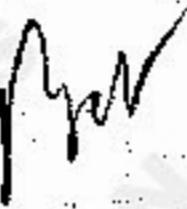
EGH/ab

that we had experienced the same in fun and games on
a short holiday, I received a letter from Betty telling
me about her expedition to visit you and Anton. You win.
Have you still got the bloke? Maybe he can't cook, but he
sure is good for a laugh, - at least at long distance.

I had a long letter from Jim Michener the other
day, and my lass, you charmed him off his feet. Keep it
up. When he collects, he does it for a reason, and a
good one at that. He never enters into anything lightly.

Enough for now. The heat is going to my head.

Best aloha from us all,



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August 13, 1962.

Mr. Warren Robbins,
530 Sixth Street, S. E.,
Washington, D. C.

Dear Warren:

I received a letter from Rowland Pease, enclosing a copy of his communication addressed to you.

I noticed that he omitted the S.E., and it occurred to me that the letter may not have reached you. Thus, I am enclosing this copy so that you may carry on.

And so, cheerful!

Sincerely yours,

egmk.
encl.

prior to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
collector is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 16, 1962

Mrs. Eleanor H. Hedge
Nordness Gallery
831 Madison Avenue
New York 21, New York

Dear Mrs. Hedge:

The size of the Julian Levi painting SEASHORE GOTHIC
is 14" x 12" and the insurance valuation is \$1,000.

Thank you.

Sincerely yours,

Irene Gruber

August 16, 1962.

Mrs. Maurice Noun,
3511 St. John Road,
Des Moines, Iowa.

Dear Mrs. Noun:

Frank Seiberling and I have had some correspondence
in relation to the recent exhibition. He mentioned
your interest in the Arthur Dove painting dated 1910.
I advised him that that painting belongs to the artist's
widow and she has refused all these years to
part with it as it has some sentimental association.
There have been many previous requests.

However, she has recently released a great early ab-
straction. This is now included in an exhibition
organized by the Museum of Modern Art, but should be
closed within the next month or two. I can check this
when I am in New York. Meanwhile, I will arrange to
send you a photograph. Also, if I have an extra catal-
og of the Dove exhibition held at the U.C.L.A. and
circulated to a number of other museums, I will send
it to you.

We are reopening on the fifth of September and I hope
to see you early in the Fall.

Sincerely yours,

egh:k.

831 Madison Avenue, New York City 21, N.Y.
30 July 1962

not file

Mrs Edith Halpert
Eden Hill Road
Newtown, Conn.

Dear Edith:

Interesting that your letter should arrive this morning, as I was going to call today to find out when we were going to receive a bill on the Shahn. I did not realize that you did not know that arrangements had been completed regarding the exchange.

The painting is on its way back from Europe and should be arriving in a few days at the Museum of Modern Art's space at Santini Brothers, which is also housing the Johnson collection.

/fco

We still have THE LUCKY DRAGON in the warehouse and should like to return it to your gallery if there is anyone there to receive it. I have called a couple of times, but have only been able to talk with the answering service.

#9689-#301
12 M. Tempera

*

This, to the best of my knowledge, is the situation with the Shahn.

Do you have any further word on the Stuart Davis?

With my best regards,

Sincerely yours,

Eleanor H. Hedge

ELEANOR H. HEDGE

EEH:ps

15,000.

Tempera #300 We did not know
1960 What happened to us

ri to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

5 August 1961

Dear Edith:

I am doing this myself, so watch out. It's a hot early Saturday afternoon, and I have decided that if I don't get around to writing soon, you will shake Griffing's dust off your heels forever.

The work continues to be hectic beyond belief, and I am up to my ears in a welter of figures having to do with a budget, a hopeful new insurance plan for the employes, a revised pension system, trying to figure out how to pay for a lot more incidental improvements such as driveways, garage stalls, etc., etc., etc. and I am about ready to quit.

Within the next week or two at most we should know just whom we are going to dun for what. If you were serious about being willing to take on the job here for travel and living expenses, it would seem to me that four visits a year at a month each would come to around \$5,000. Does this sound about right? I still want to get this thing rolling, but I can't see my way clear to finding the means to do it before December. If all works out alright, would that be satisfactory to you - i.e. starting here that month?

Meanwhile the East-West Center has made Alex Spoehr (Bishop Museum Director and an ace) its Chancellor. Alex and I had a very heady plan for East-West operations on our own, and now they seem to me to be all the more feasible. I am going to recast all our plans, talk them over with him to see just where he thinks the Center may be able to allocate some funds in return for making programs available to the Center students, and then present the whole thing to the Ford Foundation again, which indicated a strong interest if the Center should ever get off its feet. That being just exactly what it has done, this is the time to get going. However, the whole idea being one which involves us into the indefinite future and requiring something in the nature of mammoth funds, you can see that I need some time in the light of the recent developments.

Marjorie, Leilani, and I went to Kauai a couple of weekends ago to a fantastic place called the Plantation House which is the bastard result of wedding the Taj Mahal to Versailles, with Hollywood getting into the act through the back door. It is delicious. Just when I had thought

ROSE ART MUSEUM
1 Brandeis University, Waltham 54, Massachusetts

July 23, 1962

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

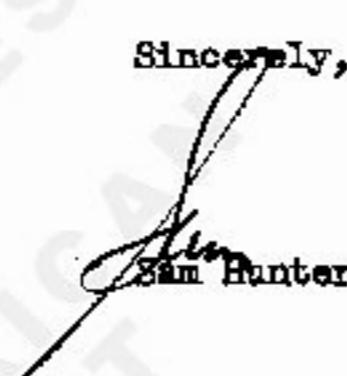
Dear Edith:

Many thanks for your note about the World's Fair loan. I have not yet heard from the Nordness Gallery about the withdrawal of Stuart Davis' International Surface. I would very much like to make a substitution for that painting and shall get down to see you about it early in the fall.

I wish we could come out to Newtown to visit you, as we hoped to do last summer, but we are just about in the same position as we were then. I am pinned down by a lecture course at Harvard until mid-August and then we flee to East Hampton for vacation and for some sessions with James Brooks on whose exhibition I am working.

With all good wishes,

Sincerely,



Sam Hunter

SH:cr

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26 BROAD STREET

Since 1899

BEVERLY 1-5050

OSHKOSH

WISCONSIN

6 August 1962...

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Gentlemen:

Enclosed find my check in the amount of \$370.00 to be applied on my account.

Thank you.

khb:ms

Sincerely,
Keith H. Baker
Keith H. Baker

C O P Y

LENIGE 5-4137

PAINTINGS
PICTURE FRAMING

CHARLES BARZANSKY GALLERIES
1071 Madison Ave.
New York 28, N.Y.

August 20, 1968

Miss Betty Chamberlain
Art Information Center
New York 21

Dear Miss Chamberlain,

We were so sorry to hear that there is a possibility that your Art Information Center may have to close.

We can assure you that it is a most important contribution to both the artists and to the galleries. With so much activity in the art field, an organization such as yours is not only useful, but a necessity. We know from experience how important it is to have a clearing house for information for all concerned with art, and especially now with even artists from abroad coming here and not knowing where to turn for information as to galleries, and all the ramifications necessary in putting on an exhibition.

We do most earnestly hope you can continue going on as you have, with sympathetic consideration and help for all, and an enviable reputation for willingness to aid all who come to your doors.

Sincerely yours,

(signed) B. Barsansky

CHARLES BARZANSKY GALLERIES

August 16, 1962.

Mr. Ralph T. McElvenny, President,
Founders Society,
Detroit Institute of Arts,
5200 Woodward Avenue,
Detroit 2, Michigan.

Dear Mr. McElvenny:

Thank you for your very kind invitation to attend
the reception for Mr. and Mrs. Woods on Monday,
August 20th.

Much as I should like to be present on that occa-
sion, it is impossible as I am at my summer
home and expect guests during that week.

In closing, may I congratulate you on your choice
of Willis Woods, whom I have known for a good
many years. I think he accomplished wonders at
the Norton Art Gallery and am sure that he will
make equal contributions in Detroit.

Sincerely yours,

egh-k.



PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TULSA 14, OKLAHOMA

DONALD G. HUMPHREY, Ph.D.
DIRECTOR

August 10, 1962

Mr. William Zorach
276 Hicks Street
Brooklyn 1, N.Y.

Dear Mr. Zorach:

In October of this year, Philbrook Art Center will show drawings from the Museum of Modern Art traveling show, and we are supplementing that with sculpture, lent by museums, private collectors and artists. Included are works by Epstein, Manship, Degas, Lipchitz, Kolbe, Pevsner, Marini and others, possibly about 35 works.

In view of your outstanding status as an American sculptor, we would be honored if you could lend something for the exhibition. Because we are on a limited budget, we would prefer that the work not be extremely large. We shall pay for the expenses of shipping the work, and it will be covered by insurance.

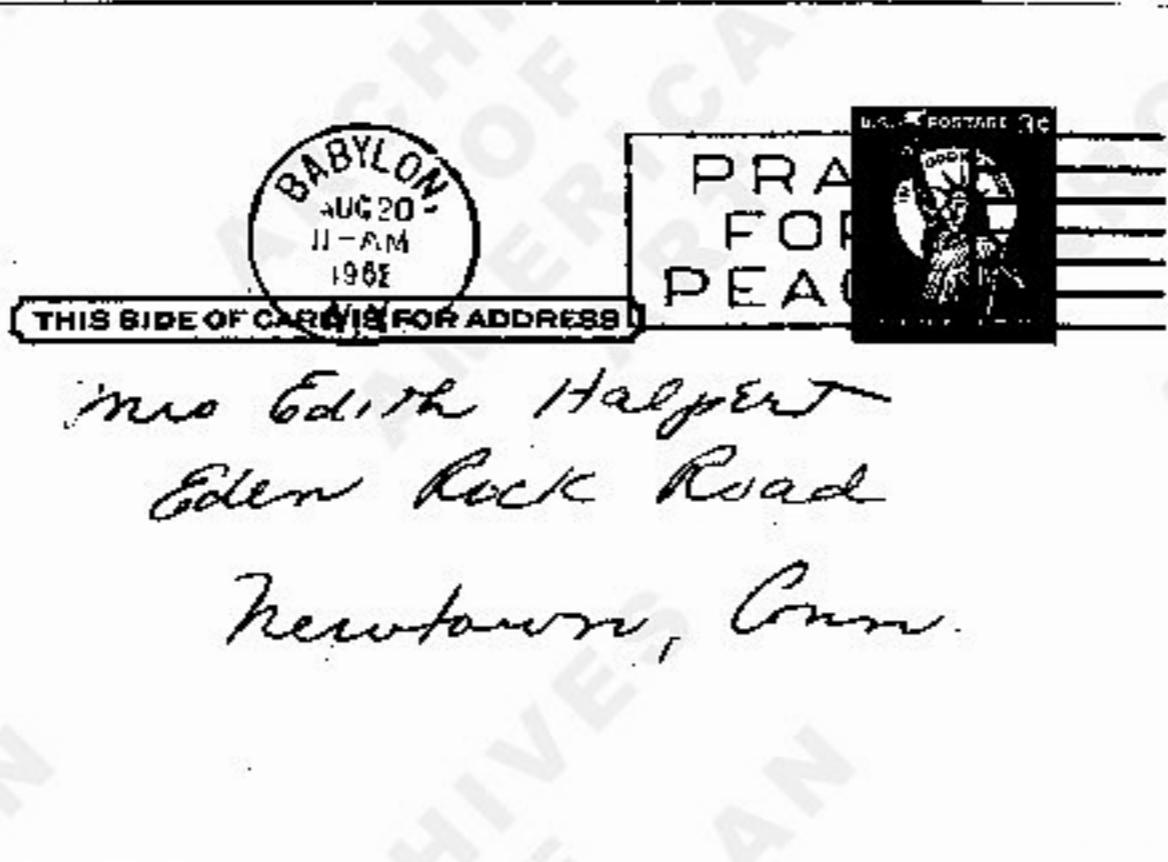
The show opens October 1 and we would like to have the work here by September 20, if you have something which you will lend. For the catalog and publicity, we would like to have an 8 x 10 photograph, plus pertinent catalog information (date executed, medium, size, etc.) I hope that you will be able to help us to make this an outstanding show.

Sincerely,

Donald G. Humphrey
Donald G. Humphrey

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for publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



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August 4, 1961

Fawcett
(Tremor Press)

Mr. Arnold Sowen
125 Ave de Maine
Paris, France

Dear Mr. Sowen:

Yesterday I had a long chat with Ben Shahn and among other subjects covered, we discussed his forthcoming publications which you are handling, namely the HAQADAH and ECCLESIASTICS.

As agents for the artist, we have a number of clients who would, of course, be interested in obtaining these publications and would like to reserve a specific quantity through you. Would you, therefore, be good enough to write me complete details as to the editions, both popular and specials in each case, together with the price and discount. Also, since Ben has seen the proofs, would it be possible to send me a set so that I would have it available for demonstration.

The Gallery is closed until September 1st and my address, until then, is listed above. Would you be good enough to write me at your earliest convenience. I shall be most grateful.

Sincerely,

EGR:gn

August 13, 1962.

Mr. Max McCullough, Special Assistant,
Bureau of Educational and Cultural Affairs,
Department of State,
Washington 25, D. C.

Dear Mr. McCullough:

Many thanks for your letter. It gave me great pleasure, indeed, to learn that the works of art I made available to the Department of State are functioning as I had hoped. While I received a very appreciative note from Under-Secretary Lucius D. Battle, I find your personal expression much more touching.

As you know, a number of changes had to be made - as there were numerous delays before a final decision about the loan was reached - and other promises made in the interim now have to be honored. However, I am sending a group of substitutions and trust that you will enjoy your replacements as well.

Sincerely yours,

egh-k.

THE CORCORAN GALLERY OF ART

August 15, 1962

Commissioner of Internal Revenue
Internal Revenue Service
12th Street and Constitution Avenue
Washington 25, D. C.

Dear Sir:

Under date of August 7, 1962, I forwarded to you a request for a ruling in connection with the proposed gift to The Corcoran Gallery by Mrs. Edith Gregor Halpert of New York and the Downtown Gallery. I understand that this request is in the process of being considered by the proper unit of your Department.

I write this letter to respectfully request that you do whatever you can to expedite this ruling. The subject of the gift are objects of Modern American Art that have been collected by Mrs. Halpert over the years. Mrs. Halpert being one of the leading authorities on Modern American Art. She is very graciously considering giving her collection to The Corcoran Gallery. You may recall that last year there was considerable discussion in the papers with reference to this gift, the value of which has been estimated upwards from \$300,000.00.

The Gallery has arranged an exhibition of these works to commence September 27th and if we could commence at that time that the gift has been consummated, it would be of great advantage to the Gallery and to Art in Washington. Accordingly, it would be most helpful if we can get a prompt ruling.

Anything that can be accomplished in this direction will be greatly appreciated.

Yours very truly,

GEORGE E. HAMILTON, JR. (sgd)

George E. Hamilton, Jr.
President

ccm/tbe

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

15. "I Never Dared to Dream," Lucky Dragon, 1960.
Collection Norton Gallery.
16. Why, 1961. Collection Goldstone.

If you do have any color transparencies of any of these paintings, we would be very grateful if we could borrow them for use in Mr. Soby's book. Or perhaps you might be able to tell me where I could obtain some of them.

In any case, I would certainly appreciate it if you could phone me after you receive this letter. Thank you very much for your help.

Sincerely yours,

Toni Wolff

(Miss) Toni Wolff
Assistant Art Editor

Please keep us informed. I guess if one could dedicate a summer we could call yours, "Self improvement summer".

You only dropped teasers in your letter about a possible new assistant and the offer on the house. Don't be so stingy with your news. I do hope it all works out. Anyhow you sound like you have the old fighting spirit and that is what I like to hear.

We have a busy week - I have two luncheons to go to and we are also going out for dinner two nights - such dissipation. And also it is very gattening - woe is me.

We'll be in touch soon - please be sure to let me know about the Dr.'s reports. Harry and Pat join me in love and kisses.

Nathaly

July 26, 1962

Mr. John I. H. Saur
Mount Holly Road
Katonah, New York

Dear Jack:

Just to ruin your summer slightly, I am adding to your Maine problems.

The Halpert painting of Haddock and Hake was actually painted in Detroit. I recall seeing it on Sam's easel at his hotel before the Fall of 1927. But I did dig up a spare photograph of the most legitimate Ogunquit picture which was called "Rocks Ogunquit 1926" and is a collection of Gerald Gewirtz. I have no idea who this guy is as I did not handle Sam's work. This I mentioned previously. However, I am sure that the owner will not be distressed and certainly will not sue you or Colby College for reproducing the picture, if you decide to make the substitution. Any resemblance between the figures in the boat and your truly "ain't". And so I hope that this will complete the Halpert saga for the summer.

Sorry about Newtown. Have fun in Hadlyme. My best to Louise.

Sincerely yours,

EGH/ab

P. S. I wanted to send Elizabeth Wilder a copy but have no record of her address here, so will you please forward the enclosed copy if you think it is necessary.

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on the matter.

Anyways, have a nice summer, and will try to get out to see you in the fall.

Best regards,

Don.

August 16, 1962.

Dear Dr. Andrews:

I had hoped to see you again next Saturday on Donor Day but learned that the guest I expected, and who I thought would be very helpful, was obliged to postpone his visit. I regret I won't be present at the festivities. Meanwhile, I dropped a note to Colonel Garbisch and tried to reach Bruce Barton, Jr., of TIME magazine during my trip to New York yesterday. I was unsuccessful but will write him nevertheless.

The Sheelers were delighted with your book. Apropos, I wonder whether you could help them and me in connection with their collection of Shaker furniture now on view in Hancock. As I advised you, it is necessary for them to dispose of it, much as they regret the need to do so. As I am totally unfamiliar with current valuations, would you be good enough to go over the enclosed appraisal obtained from Jack and Gretchen Sharp of South Salem, N. Y.

Since I have priced a number of items from time to time, this seems utterly out of scale. As an expert in the field, could you suggest changes. Unfortunately, I do not have the previous correspondence in which she refers to one of the tables as a "monkey". This, too, seems incredible. In any event, I am sure that for an individual who might be coaxed to purchase this collection for presentation to a museum (Hancock, I hope), the prices seem completely out of scale and Sheeler is quite distressed at the low figure as opposed to much higher prices he has been offered for individual items in the past. All of us will be most grateful for your help in the matter. Many thanks for your cooperation.

Sincerely,

egh-k.
encl.

August 3, 1962

Mr. Richard McLanathan
The Stone School House
Perry District
Phipps Bay, Maine

Dear Dick:

So, only writers can have a vacation. Dealers have to work 14 months a year. While the gallery is closed and tight the mail is forwarded to me by the post office and I might just as well have stood at home. I do get by pretty well with the cheapest postcard printed stating that the mail will be taken care of in September. But my old timers know where I am and write or telephone directly to Connecticut asking for some advice or information, or whatever. Besides I had a lecture in Iowa, a trustees' meeting in Vermont, several trips to New York and now I am about to tackle the good old State of Maine. Actually, the old carcus can't take it any more and from here on I am planning a Edith Halpert month with the Odessa flag at half mast.

All this is appropo of your very kind invitation. Since you are vacationing how about coming to see me in Bath at the ceremony. You will find me behind The Spirit of the Sea wearing a bikini, the type I saw at the Black Sea beaches. I am enclosing an official invitation to you and Jane and will wangle an invitation for you at the party following the big event. How about it?

I am arriving at Robinhood late Saturday evening and will stay with the Zorach's. Their telephone No. is Bath 3-5817. Do call and let's make a date. It will be great to see you both.

As Ever,

EGH:rc
Enc.

Museum of Art of Ogunquit

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Box 508
Ogunquit, Maine
July 24, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

One of our "Friends of the Museum,"
Mrs. Kathryn Bush, Juniper Lane, Ogunquit,
is interested in purchasing a Demuth. So
please get in touch with her.

Best regards,

Henry Shattuck

July 26, 1962

Pro Culler

Dear George:

I am dictating outdoors in the Connecticut sunshine
and maybe it is the heat rather than the humidity
that has brought on this confusion. Tell me truly,
are you having a one-man exposition of Tsing Yu Ho's
paintings this coming Fall? It seems that we dis-
cussed it once before and you said "no". Now I have
a letter from Bob Griffing and another from the
artist; both say "yes". I should be most grateful
for a positive reply so that I can continue with
my suntan.

The address here is: Eden Hill Road, Newtown, Connect-
icut. How about dropping by for a visit or do I have
to wait until I see you in "Jehgia"?

Best regards.

Sincerely yours,

P. S. If "Yes" - please give exact dates.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

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JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
IRWIN H. MOSS
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350 FIFTH AVENUE
NEW YORK 1, N.Y.
LONGACRE 5-2424

August 8, 1962

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

I believe that the letter from Mr. Russell to you dated April 11, 1962 and your answer dated April 19, 1962 would constitute sufficient written memorandum to make the arrangement an enforceable contract for the purchase of the sculpture, although some slight question might exist. I am enclosing herewith both letters and also the letter dated June 22, 1962 from Mrs. Russell to you.

After hearing from you, I advised Mr. Hamilton with respect to the Curator provision and also sent him the signed letter requesting the ruling. Having not heard from him, I just wrote him again to be advised as to the status of the matter. If I do not hear from him very shortly, I will telephone him.

I hope you are enjoying a pleasant vacation at Newtown.

Sincerely,



FB/im
Enclosures

MUSEUM OF EARLY AMERICAN FOLK ARTS IN THE CITY OF NEW YORK

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CHARTERED BY THE STATE BOARD OF REGENTS

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July 25, 1962

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Dear Edith:

Sorry for the mix-up, and I'm glad we've
straightened it all out.

Here is the master list I promised you.

Sincerely,

Bert

JACOB SCHULMAN
28 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

August 17, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I was very happy to receive your letter and to learn that you were having a "most rewarding vacation." I know that it was well earned.

I know how pleased you must have been at the Zorach unveiling and equally so at your visit to the Loop Synagogue in Chicago to see the Rattner window. I am looking forward to an opportunity of being in Chicago in the near future and will undoubtedly arrange to see the window myself.

Our summers seem to vanish, and again it seems that we are unable to avail ourselves of your kind invitation to visit with you. We do, however, appreciate your kind invitation and most certainly look forward to seeing you in the city during September.

I have again reminded our architect to contact Mr. Shahn with respect to the commission he had in mind. The architect is concentrating on getting the building plans completed so that we can proceed to start our construction this fall. I know that he will be in touch with Mr. Shahn since he is also handling a building for Princeton University which necessitates his being in New Jersey regularly.

I have requested that the Museum of Modern Art deliver the Shahn painting "Morning Star" directly to your gallery. I thought you would like to look it over before it was returned to my home and attend to its repair.

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JACOB SCHULMAN
38 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

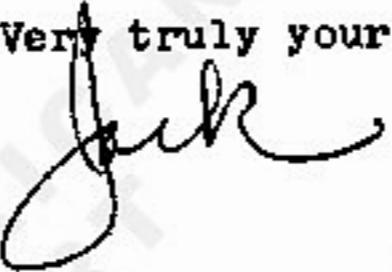
Mrs. Edith Gregor Halpert
Page 2
August 17, 1962

The Bloom painting is now hanging in my study.
It is an exceptional painting, and I am thrilled to have
it. Your enabling me to obtain it is deeply appreciated.

Looking forward to seeing you soon.

With regards, I am

Very truly yours,



JS:LM

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2

an artist. I feel I have
a great deal to learn in
the field, perhaps this
would be the best road
to follow.

I want to thank you
very much for your help.
I am afraid I am a bit
new or green when it
comes to names and
information. You were
very kind to take time
out to help me.

Sincerely,
Eugenie Kamath

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ONE BEEKMAN PLACE
NEW YORK 22

P

August 9th, 1962.

Dear Edith,

Thank you very much for your letter of July 17th.

I shall look forward to talking with you further about the outcome of the Sheeler collection of Shaker furniture when we all return to New York in the Fall.

I had a delightful time with Mr. and Mrs. Sharp, and we went over everything, down to the last Shaker box! Their appraisals have been most helpful.

All best wishes.

Sincerely,

Blanchette Rockefeller

Mrs. Edith Gregor Halpert,
Edin Hill Road,
Newtown, Connecticut.

530 6 ST S.E
Warren M.

July 24, 1962

Dear Edith:

My two seminars which I have had to prepare for and conduct in the month of July are just about over, and I am able to turn my attention to some of the correspondence that has been piling up. Your letter of June 12 reminds me that I must write to you first.

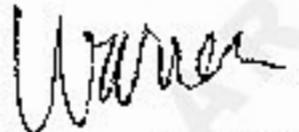
I enjoyed very much seeing you in Washington at the beginning of the month, and I am very pleased that it was finally possible for the pictures to be hung in the Department. Since the Foreign Service Institute is in another building, I don't have as much opportunity to see them as I would like, but I do get over occasionally and enjoy both seeing them and seeing them there.

I am enclosing a couple of copies of the International Development Review with my article in it: one for you and the other to forward to the person who you mentioned was starting a magazine and might be interested in having an article on African Art. It was very kind of you to have recommended the article to him, and I appreciate it very much.

I assume that you are in Connecticut and hope you are enjoying the country and getting a good rest. If I am able to come up to New England in August, I will let you know and see whether it is convenient for you to have me stop by and say "hello".

With best wishes.

Sincerely,



Warren M. Robbins

Mrs. Edith Halpert,
Newtown, Connecticut.

P.S. I have also enclosed a schedule of the seminar on Behavioral Sciences which I am currently conducting and lecturing in.

Also enclosed is a letter to the editor of the Washington Post from your friend Richard Rush which I thought you might enjoy reading.

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SCULPTURE

ENGLAND

Moore, Henry- "Family Group" (Bronze)

FRANCE

Barye, Antoine Louis- Bronze Lion and Bronze Tiger

Despiau, Charles- "Lisou" (Bronze portrait of Elie Faure's daughter)

Lachaise, Gaston- "Walking Woman" (Bronze)

Maillol, Aristide- "Bather Putting up Her Hair" (Bronze)

UNITED STATES

Calder, Alexander- "Two Acrobats" (Wire)

Epstein, Jacob- "Shulmanite Woman" (Bronze)

Haseltine, Herbert- "Percheron" (Bronze)

Hadelman, Elie- Two Bulls (Bronze)

Noguchi, Isamu- Head of Japanese Girl (Bronze)

Head of Martha Graham (Bronze)

"Spear Fisherman" (Milo wood figure, on glass and lucite base)

MUSEUM OF EARLY AMERICAN FOLK ARTS IN THE CITY OF NEW YORK

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July 31, 1962

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

Your letter was read to me on the phone, at the airport, just before I left for the West Coast. Now I understand that the loan matter was cleared up by Bert Hemphill.

It is not only difficult to get a volunteer committee to co-ordinate, but we have been grateful for the assistance and valuable time given by dealers, as nobody in the museum field was able to spare time. However, as everybody approached has been most co-operative, we look forward to a very exciting show. Incidentally, I thought that your show at Gumps was exceedingly well-displayed.

Is there any chance of our borrowing that wonderful whirligig of yours (the one on the record album)? Do you think it could be mechanized? Also, we wondered if "Charleston Jail" is available for the exhibition.

Many thanks for your co-operation and continued interest.

Sincerely,

"Burt"

Joseph B. Martinson
Acting President

AFIA

July 27, 1962

Mr. J. Watson Webb, Jr.
11740 Crescenda St.
Los Angeles 49, Calif.

Dear Mr. Watson:

Please accept my belated thanks for your very kind hospitality. I was particularly delighted that the Brick House has taken on a different character and a delightful one. After my long association with your mother and the many visits to the house, I felt much more comfortable in the somewhat new environment. I congratulate you on doing such a handsome job.

I regret that there was little time for a conversation with you but hope that we can make up for it sometime in the Fall when you are in New York and have time to pay me a visit. Also, if you are interested, I should very much like to discuss with you your "art" program in order to ascertain whether or not I should make suggestions along the lines that your mother had discussed with me. You will note that I have not referred to any material whatsoever but on the other hand, I saw a good many additions to the collection. At present I hesitate to approach you on any new material that I have discovered because I am not sure of the pattern you plan to pursue. Consequently I will wait until you care to express these ideas and will not burden you with any unnecessary correspondence.

I did not follow through on the Folk Art Museum projected loans as I gathered that this had been taken over by other members of the committee. I am mentioning this as I do not want you to have an impression that my interest and enthusiasm for the Shelburne Museum has waned in the slightest degree. After all, it is a dream that I have watched for thirty years, closely, and an achievement that is incomparable. My devotion will always remain.

I hope to hear from you in the Fall. Again many thanks and very best wishes.

Sincerely yours,

EGH/ab

1 August 1961

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PICTURES
MODERN AMERICAN PICTURES IN COLLECTION OF THE HONOLELU ACADEMY OF ARTS-1961

ENGLAND

Moore, Henry- "Family Group", study for sculpture (Watercolor & chalk)
"Clay Figures" (Ink & watercolor)

FRANCE

Braque, Georges- "Le Poème" (Oil)
Cezanne, Paul- "Profile of a Man", study for "Card Players" (Pencil)
Delacroix, Eugene- "La Justice de Trajan" (Oil)
Gauguin, Paul- "Two Brides on a Tahitian Beach" (Oil)
Leger, Fernand- Abstraction (Oil)
Matisse, Henri- "Annelies, Tulipes, Blanches, et Anemones" (Oil)
"Madame and Mirror" (Pen & Ink drawing)
Monticelli, Adolphe Joseph Théodore- "Empress Eugenie and Her Ladies" (Oil)
Pissarro, Camille- "Vue de Rouen" (Oil)
Renoir, Auguste- "Dames in the Country" (Pencil drawing)
Signac, Paul- "Laser Suur" (Watercolor)
Tanguy, Yves- "La Longue Pluie" (Oil)

HOLLAND

Van Gogh, Vincent- "Wheatfield" (Oil)

ITALY

Chirico, Giorgio de- "The Great Machine" (Oil)
Modigliani, Amedeo- "Seated Nude" (Oil)
Severini, Gino- "The Card Players" (Oil)
"Nature Morte" (Oil)
"Nature, Kite" (Oil)

MEXICO

Mesa, Guillermo- "Figure on the Seashore" (Oil)

cc
8/14
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ALLEN-BRADLEY COMPANY

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188 W. GREENFIELD AVENUE
MILWAUKEE 4, WISCONSIN

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August 9, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

We are attaching a list of paintings which were purchased from your Gallery and would appreciate your giving us the current values for insurance purposes.

You can just fill in the attached sheet and return in the enclosed self-addressed and stamped envelop.

Thank you very much.

Very truly yours,

(Miss) I.C. Braeger
Secretary to H. L. Bradley

I.Braeger

P.S. At your convenience, would you please also advise us regarding the spraying of the last two O'Keeffe's which Mrs. Bradley purchased.

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

July 31, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

So many thanks for your good letter of July 26th. I take it all back - it is no more of a vacation for you than it is for me! However, I am going to set this to rights, so far as I am personally concerned, just as soon as possible. It is high time for me to get off in the woods and forget all the business.

Thanks for your remarks on Betty's exhibition. I don't pretend to know much about these things, and I will certainly recommend to her that she follow your advice. It sounds sensible to me. If there is anything I can do to help as a go-between, please don't fail to call on me.

With all best greetings,

As ever,



Robert P. Griffing, Jr.
Director

RPG:lh

Blodgett & Redoff, Inc.

--Madame Isabell ever finds obtaining what may no end
I hope I

private shipping and insurance **July 27, 1962** under
believed as much for I have said on before so
I have sometime increase from a few to the of the
Mr. Robert Kuipisch ~~had~~ informed of what has been done before
Department of Art
State University of ~~Iowa~~ ~~Yale~~ Connecticut
Iowa City, Iowa

ds\HOB

Dear Bob:

Your letter addressed to the Gallery was forwarded to
my home in Connecticut.

I am very pleased that you shipped the paintings but
I will not see them until early September as the Gallery
is tightly closed and all the staff is on vacation.
While I do most of the work there, I have not as yet
reached the stage of opening crates.

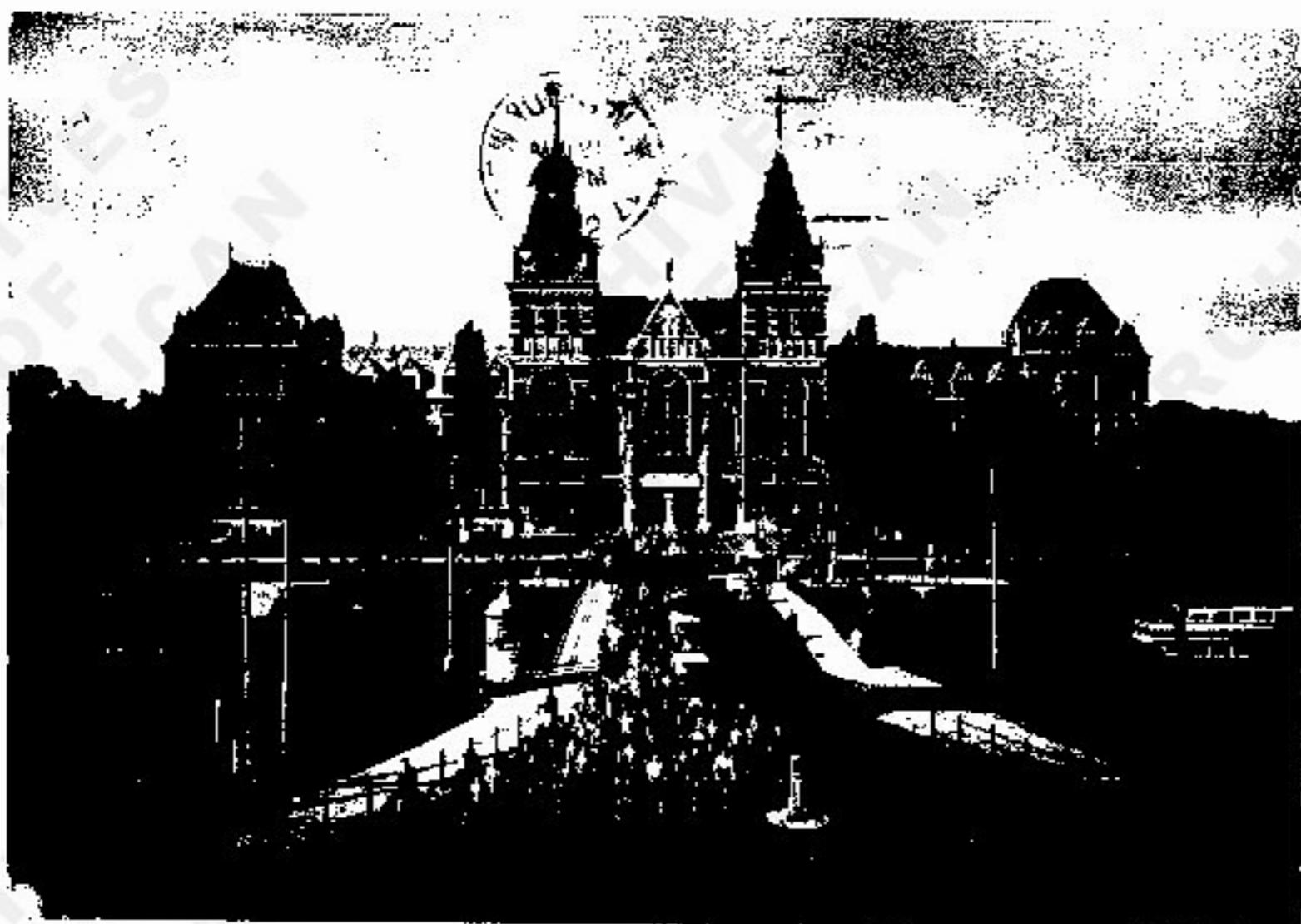
~~Thank~~
Also, I appreciate your sentiments, however, I have no
intentions of taking advantage of your good nature.
When I return I will discuss the matter with Charles
and arrange for a split commission customary in the
art world among dealers. Thus you will not be affected.
What percentage do you pay him. Whatever it is, I will
discuss the matter with him and you will receive a check
from me when we all get back to New York.

I am sorry about your weather but equally sorry for myself
as this has been the ghastliest July I have experienced--
gloom, wind and cold. I have had my heat on a good part
of this month and will have to buy a sunlamp so that I
will not be embarrassed to return to the city in white-
face. As a matter of fact we could use some of your
rain which we need desperately in this part of the coun-
try. I have been obliged to do so much travelling, with
another trip imminent, all the way to Maine, where a
Zorach fountain monument is to be unveiled next weekend.
There is no rest for an art dealer and I think I will
switch to amateur painting. That will make a great hit
with the artists and the museums, I am sure.

I hope you and your delightful family will have a grand

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Villa les Toilettes

Cab & Cil (A.M.)

August 19, 1962

Dear Edith

Here it is Sunday and it feels like Sunday. I've been thinking of all the wonderful Sundays we spent together in Newtown, from the time Hally was 3 months old and upstairs in the crib down to Albert's blueberry pie which Hally still talks about. Awful how time rushes by. I wish we could whisk ourselves over for dinner - or are you servants this summer?

Right now I'm sitting in the bay window which almost hangs over the sea. On three sides there is this gorgeous corny blue water with the lob-sided pine trees in the foreground and out in the Cove are two white yachts to animate the post-card. It is beautiful. But there are people. On the beach yesterday we had Belgians on one side, Italians, French and Germans on the other. We counted 11 nationalities at a time though the British outnumber all others almost 2 to one. Would you tell me with taxes how they can be so rich & spend so much money? The women are covered in diamonds they come down in their yachts & their chauffeurs drive the Rolls Royces down so they won't be stranded on land. I see all this and think of

(over)

nor to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
inhaber is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 16, 1962.

Mr. Lawrence Fleischman,
19480 Burlington Drive,
Detroit, Michigan.

Dear Larry:

Remember me and can you guess what I am writing about? The bookkeeper has recently returned from her vacation and once again called my attention to the fact of your very large debit. We usually send sizeable checks to all the artists on September 30th after the two months gap (vacation) and I am sending this plea in the hope that you will forward a big chunk of the remaining balance. Please, please.

A short time ago I learned of the new appointment at the Institute. I know Bill Woods fairly well and feel that you have made an excellent choice. They are both delightful people and I congratulate you.

What have you and Barbara and the youngsters been up to this summer. Any more trips? When are you coming to New York? Don't make it before the tenth of September as I expect to be away until then.

My very best regards.

Sincerely yours,

agb:k.

CONDITION REPORT

Corcoran and Currier

Catalog Nos.:

1. Painting OK. Linen mat soiled with fingerprints. Not in foreign exhibition.
2. Painting OK. Linen mat soiled with fingerprints.
3. Painting: long scratch down left side; short scratch top center. Mat soiled lightly with finger marks.
4. OK.
5. Withdrawn because of condition.
6. Key loose; backing to be replaced; two possible spots from spill or spatter on foremost white buildings.
7. Frame: near picture, edge left of center—loss of glass, c. 3/8 x 1/4 in.
8. Perfect.
9. Painting OK. Loose in frame; pressure under upper right corner of canvas; ripples: large and vertical through center.
10. Painting OK. Painting rises high on surface of frame and therefore edges are not protected. Top edges show rubbing, and there are two small paint losses. Before the painting goes abroad a higher strip should be applied for protection. Canvas is slack.
11. Gold leaf frame rubbed at all four corners, upper right corner chipped.
12. Old nail holes in each corner. Sticky stain on lower inside moulding; similar stains on painting top center.
13. Perfect.
14. 1/8 in. yellow spot (stain?) in upper right corner.
15. Frame: upper right corner broken; can be glued for repair. Painting: upper left corner — old (?) scratch.
16. Small nick in top center of frame.
17. Top frame moulding on left side is loose. Top center of painting: blue impasto—portion of raised area is broken off.
18. Slight rub in upper right corner and along lower half of the right edge of painting.
19. OK.
20. Lower center has slight wrinkle. Lower left corner of the frame needs cleaning.
21. Perfect.
22. Painting OK. Whole of rounded moulding gouged.
23. Painting perfect. Frame rubbed.
24. OK.
25. Painting floated—glass rests on paper; plexiglas should be lifted off paper when change is made.
26. Backing: strange reinforcement; nails should be covered. Not in foreign exhibition.
27. OK.
28. Painting OK. Painted frame marred and chipped.
29. OK and already covered with plexiglas.
30. Painting OK. Right edge of frame slightly gouged in several places from top to bottom on moulding next to picture.

Memo

From
MABEL G. LAWSON

To Edith Gregor Halpert
Downtown Gallery
32 E. 51st St.
New York 22, N.Y. 8/11/62

Dear Miss Halpert.

This is to advise you that policy No.

VF-4-83-34-99 - Great American Ins.

Co. expired July 2nd, 1962 and inasmuch
as we have not received any word from you
in regard to the renewal there is no insurance
1949 Chrysler.

We will be glad to renew at any time you so
desire.

Very truly yours.

George M. Stuart, Inc.
Mabel G. Lawson
Secy.

GEORGE M. STUART, INC.
Newtown, Conn.

August 16, 1962.

Consolidated Edison Co. of New York, Inc.,
P. O. Box 138, Cooper Station,
New York 3, N. Y.

Gentlemen:

The Downtown Gallery is closed for the months of July and August and I am on my vacation, travelling most of the time. However, your bills have caught up with me at last and I am now enclosing my check for the gallery. However, in addition, I have a whole series of bills which puzzle me greatly.

For instance, I have already paid a bill in the name of Edith Halpert (#46-0602-0035-001). This was from 4/4 to 6/4, 1962 and paid on July 20th, indicating that I was paid up through June. I now have two additional bills in my name, one for the same number and one for 46-06020035-000. There is also another account in the name of the 32 East 51st St. Corp. This is #46-0602-0020-000.

I would very much appreciate getting the matter cleared up, indicating which is which and for what so that I can turn the material over to the bookkeeper to handle when she returns in September.

Thank you for your attention.

Sincerely yours,

egh-k.

Mrs. Halpert

-2-

August 3 1962

With best wishes to you,

Most sincerely,

J. Watson Webb Jr.

JWWJr
mdu

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

rier to publishing information regarding sales transactions,
purchasers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 50 years after the date of sale.

even begun.

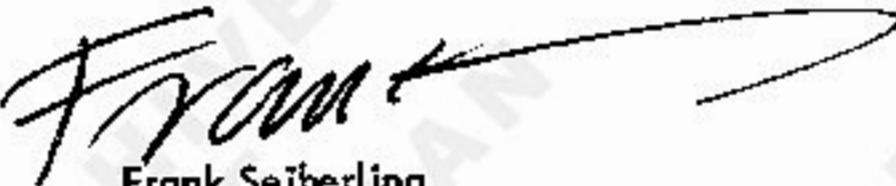
Could you be persuaded to come here for a few days around the 24th of August? We'd love to see you.

Fondly,
Suzi

The collection coming to us from the Elliotts has a nice base of paintings in the French field beginning with the Fauves and makes a good complement to the American paintings we have begun to gather. I think we have the future makings of the best university art collection in the Middle West - at least that is what I am shooting for.

Get a good vacation and rest yourself, and I will hope to see you this fall.

Sincerely,



Frank Seiberling
Head, Department of Art

FS:ba

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August 13, 1962.

Mr. Stanley Marcus,
Neiman-Marcus,
Dallas 1, Texas.

Dear Stanley:

I know that before you open this letter you will
realize what I have in mind.

Don't you think that this matter can be attended
to in its finality after almost a year? The copy
Miss Shavely requested was mailed to her on July
18th. This I did myself to avoid a repetition
of what may have been a misaddressed envelope con-
taining my previous communication.

As I mentioned in previous communications, I have
lost a tremendous amount of business as I could
not have the repairs made until final settlement
and certainly could not send out the material in
the condition described. Altogether, it was a
most unfortunate experience for me and I would
adore getting it over with - certainly before the
end of this month.

My very best personal regards.

Sincerely yours,

egh:k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

20, Aoba-cho
Shibuya-ku, Tokyo
July 28, 1962

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y., U.S.A.

Dear Miss Halpert:

I am wondering whether you have received my last letter of July 6th. In view of my departure for home in the States around the 10th of August, I would like to clear the Kuniyoshi book's account.

I would be most appreciative of hearing from you at your earliest convenience.

Cordially yours,


David Wang

DK/mh

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August 16, 1962.

Miss Pearl M. Greenbaum, Bursar,
Milwaukee Art Center,
750 N. Lincoln Memorial Drive,
Milwaukee 2 Wisconsin.

Dear Miss Greenbaum:

Thank you for the check in the amount of \$6,000.,
herewith acknowledged.

I stopped off at the gallery yesterday and asked
the bookkeeper to make out an invoice, which she
may be sending to you directly. In any event,
the receipt will be in the mail within the next
two or three days.

Sincerely yours,

egh-k.

MARIN

CAPE SPLIT

ADDISON, MAINE

July 26, 1962

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Conn.

Dear Edith:

Please check the above date; I am replying IMMEDIATELY not immediately.

#1 Why did you wait until, now, to contact me. "Now" is a very elastic word; apparently you stretched it the wrong way; you dated your letter, June 24, 1962.

#2 If you recall some of the events during the month of June; I asked you several times whether or not I could help you with the U.S.I.A. venture, but you were always too busy - also I hated to push the matter as well as other things. Think back and you may understand why.

#3 As to the substitutions you and myself made; only two paintings were selected from the Gallery. One being "Tunk Mts." Oil, 1948, 30x25. Courtesy of The Downtown Gallery. "Manhattan Bridge" 1910 Watercolor - the size being on the back of the painting; call it 17 $\frac{1}{4}$ x14, Private Collection.

#4 A letter was also sent to Lois Bingham



SEATTLE WORLD'S FAIR



CENTURY 21 EXPOSITION, INC.

SEATTLE 9, WASHINGTON, U. S. A. Century 5-2121

August 10, 1962

Mrs. Eleanor H. Hedge
Herdness Gallery
831 Madison Avenue
New York 21, New York

Dear Mrs. Hedge:

In re Stuart Davis' "International Surface #1"

The letter, which Mrs. McClure, our registrar, wrote you at the gallery on July 9th, has remained unanswered...

As soon as yours of July 6th arrive here, we expressed our willingness to cooperate with your request. However, in order to release the picture, we need Mrs. Halpert's authorization to have it shipped out to you plus her acceptance of your signature on the condition report that will be sent along.

Because of the time that has elapsed since we last heard from you, I infer that the exhibition of the Johnson collection at the Milwaukee Art Center will be postponed. Please do let us know what your plans are, when we must ship the picture at the latest, and if Railway Express is agreeable to you as the shipping agency.

A copy of this letter will be sent to Mrs. Halpert, and we will appreciate your clearing the aforementioned authorization and acceptance with the downtown Gallery.

Very truly yours,

SEATTLE WORLD'S FAIR

Jan H. van der Marck
Assistant Director, Fine Arts

JHvdM/ms

Copy to Mrs. Edith Halpert

APRIL 21 TO OCTOBER 21, 1962 • Officially Sanctioned by the Bureau International des Expositions

Prior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF IOWA
DEPARTMENT OF ART
IOWA CITY, IOWA

Date:

Received from:
Returned to:

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 E 21st Street
New York 22, New York

Period of loan: May 17, 1962 - August 6, 1962

The following: paintings:

			Insurance value
✓22.	John Marin, Tree and Sea, Maine		\$3500
✓23.	" " Stonington, Maine (Col. Bloedel)	2000 (scrapped)	
✓24.	" " Rocks and Sea, Small Point (Col. Evans)	4500	
✓25.	Joseph Stella, Abstraction, 1918	3000	
✓26.	" " Composition, 1914 (Col. Mrs. Halpert)	5000	
✓27.	" " New York Interpreted (Private Col.)	3000	
✓28.	Georgia O'Keeffe, No. 32, Special, 1914 (Private Col)	2000	
✓29.	" " Light Coming on Plains (Col. of the Artist)	2000	
✓30.	" " Starlight Night (Col. of Artist)	2000	
✓31.	" " Lake George, Coat & Red	6500	
✓32.	" " Dark Painting (Col. Mrs. Halpert)	7500	
✓33.	" " Waves (Private Col.)	3500	
✓34.	" " Pond in the Woods	4500	
✓35.	" " Horse's Skull & Rose	12000	
✓36.	Max Weber, Burlesque No. 1 (Col. Estate of Max Weber)	6000	
✓37.	" " Blue New York 1912	10000	
38.	" " New York, 1912		
39.	" " Interior with Figures, 1914 <i>Wrong title</i>		
✓40.	" " New York Department Store	12000	
✓41.	" " Sisters	8000	

Returned

Received in good condition

(Authorized signature)

William Brown

Exceptions or comments:

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August 10, 1962

*Detroit
Art*

Dear Mrs. Halpert:

Because of your great interest in the Detroit Institute of Arts, and by virtue of your Governing membership in the Founders Society, we are sure you are anxiously looking forward to meeting Willis F. Woods, new Director of the Institute and Executive Director of the Founders Society.

We would like you to have that opportunity as soon as possible, and consequently have scheduled a reception for Mr. and Mrs. Woods on the day Mr. Woods arrives to take over his new duties -- Monday, August 20. The reception is scheduled from 4 to 5 p.m. in the Rivera Court, immediately following a scheduled press conference.

We hope you will be able to attend this reception, and take advantage of the opportunity to talk informally with our new Director and his charming wife, Ann. Mr. Woods, as you know, has established an outstanding reputation as a museum administrator and art expert during his tenure as Director of the Norton Gallery and School of Art in Palm Beach, and is himself a recognized artist.

Mr. Woods has shown great imagination and progressive leadership while at the Norton Gallery, and we're sure you will find most rewarding this early opportunity to get to know him.

We're looking forward to seeing you between 4 and 5 p.m., Monday, August 20.

Sincerely,

Ralph T. McElvenny

Ralph T. McElvenny
President
Founders Society

RHM:pab



FOUNDERS
SOCIETY
DETROIT
INSTITUTE
OF ARTS

5200 WOODWARD AVE.
DETROIT 2, MICHIGAN

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

Note to publishing information regarding sales transactions:
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 10, 1962

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

Enclosed please find our check #5307 in the amount of Six Thousand (\$6,000.00) Dollars made out to the Downtown Gallery as you requested in your letter of July 19, 1962. This check is in payment of claim for damage to the oil painting by Stuart Davis, titled "Anyside".

Very sincerely yours,

Pearl M. Greenbaum
Pearl M. Greenbaum
Bursar

pmg

will return in fall. (Sept.)
I can probably get his
address then if you wish.

Hope you have a fine
time in Maine! I am
off to East Hampton this
Sat. (28th) to see about job
at Guild Hall (or another
gallery) & expect to stay
here August with an
occasional trip to N.Y. for
a day or so. Will phone
you after Labor Day and
probably will be free to
help out a bit then if
you wish.

I enclose "bill". Best
regards. Sincerely,
P.S. Mail will reach Gracia Snider
sent to 969 1st Ave.

they would be in a rather silly light - also having given the exhibition. He said Hamilton was keeping after them as much as he could but didnt know when they would get to it at the Internal Revenue. I said that if by some remote possibility that would happen, it would not be Corcoran's or your fault but that of the govt. and would certainly put the govt. in an unfavorable light. I made it very clear that I was not speaking for you in relation to any of the above and that he should immaidiately get in touch with you - either by phone or letter.

Frankly my own feeling is that it may be a rush for you if they have the exh. at the end of Sept. as they will need the listing immediately (this can be taken from the photo book I made out. It is complete except for ordering the missing photos). However it is a chore for you over the summer and they would want to pick up the items as early in Sept. as possible - which is also another chore. However this is for you to decide and suit your own convenience in this matter. I did not express any of this and am only doing so to you. It seems to me that January might be better and at that time all of the things troubling Corcoran would automatically be taken care of.

Nothing new here otherwise. We all miss you, hope you are well and send our love. Let me hear from you.

Nathaly

July 26, 1962

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
Honolulu, Hawaii

Dear Bob:

What makes you think this is a vacation? The only difference is that occasionally I can do my dictation outdoors and get a bit of sun. The younger generation keeps mamma busy with phone calls and correspondence. I don't resent those I love but sure get irritated with the many requests from lazy researchers, etc. Tomorrow I have to go to New York to supervise an outgoing exhibition of importance and am silently cursing my staff because this was not attended to before their vacations. So much for that.

No, I have neither a Hungarian nor strudle in all the cabinets. This summer I have a very even tempered, pretty, Southern gal and haven't even bought an apple. Strudel? Never! The weather has been on and off. Evidently I have to go to Honolulu to get my suntan. If my new plans work out, I will have more and longer vacations. I will be getting more and more in your hair.

Now I will get down to Betty's exhibition. I think it is a fine idea to open in Honolulu. I am writing to Betty when I get back from New York to point up the fact that it is a mistake to send the bulk of her new production abroad. I will explain to her that it is important to show her best new pictures first in New York. There, after all, the audience is so much more inclusive. I also am stating that it may not be possible to obtain all the sold paintings she has listed. The selection is excellent but there is a growing tendency among museums, and particularly among private collectors, of refusing loans abroad, or anywhere over an extended period. As you may know, the exhibitionism that has hit the art world is really becoming excessive and so many works of art have been damaged, with the insurance companies not only raising their premiums but now discussing this overall problem, that one must bear this situation in mind as well. This really sounds like a lecture and it is for free so I will stop at this point and will send you a copy of my letter to Betty.

I hope that your travels, so successful as they were, have helped to relax you and that you are now a big healthy boy and wise enough to slow down your pace.

Sincerely yours,

MARION KOOGLER McNAY ART INSTITUTE
SIX THOUSAND NORTH NEW BRAUNFELS
SAN ANTONIO 6, TEXAS

17 August 1962

Dear Edith:

As you see I am back in Texas sweltering, without having had a chance to accept your cordial and most appreciated invitation to come to Newtown. What a pity that weekend was an impossible one, for we would have enjoyed immensely visiting you. Do give us a raincheck for another summer.

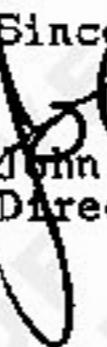
I particularly wanted to talk with you about Pascin, for we are considering seriously publishing a facsimile edition of our sketchbook which Mrs. McNay acquired from you.

Do you by any chance have any specific records as to when and where the drawings were made, what particular trip they represent? All of the literature available indicates that he made several trips to the South, but no sequence or itinerary is available.

I hope that I will be in New York in the fall, and while there can talk with you about this.

You have all best regards, in which Blanche joins, and again our warmest thanks for the invitation.

Sincerely,


John Palmer Leeper
Director

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



ITALIAN INFORMATION CENTER

686 PARK AVENUE
NEW YORK 21, N.Y.

CABLE ADDRESS: ITALINE
TELEPHONE: TRAVALDAK 9-4848

C/ 8709

August 2, 1962

Reference to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Miss Chamberlain:

We are truly distressed by the news that, for a lack of
the Artists' Gallery subsidy, the Art Information Center is threatened with a
curtailment of its activities.

In recent years, as you know, we have had many ques-
tions from artists in Italy about the possibility of holding a show here, about
current art prices and other practices in the art field. The help you have given
us could not have been found anywhere else, and it was especially precious
from the point of view of non-commercial impartiality.

As you can imagine, we earnestly hope that you will
be able to continue. With deepest appreciation of your past services and best
wishes for the future, I am

Yours sincerely,

Dr. Lucia Pollovitsch
Assistant Director of the
Cultural Division

Miss Betty Chamberlain
Art Information Center
853 Lexington Avenue
New York 21, N.Y.

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To ERNEST A. ANDERSON

As a professional artist I wholeheartedly approve the aims of the Art Information Center. In addition to the benefit of considerably increased and improved circulation to the public as well as to the art world, the Center's efforts provide sufficient funds for its important work. It is gratifying to me to know that no comparable effort has been made or is being made by any other person or institution. It would be a great loss to the art world should the Center have to discontinue its operations.

DE Anderdon
Bob Anderdon

THE AMERICAN FEDERATION OF ARTS | 110 East 25th Street, New York 10016 | USA | 212.537.2131

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

“The Selected Poetry Competition”

The Art Information Center under the direction of Miss Betty Chamberlain has been contributing an invaluable service to artists and the public at large generally for the last several years. The Spanish Art Information Center has through its efforts secured galleries for deserving artists from all parts of the country who would have not been known but in their own locale, if Miss Chamberlain had not succeeded in securing them exhibitions in a New York gallery. For this service the artists are indeed grateful, as are doubtlessly are the museum curators and collectors who were given the opportunity to see the work of these talented artists.

This dissemination of art information is a vital service that must be maintained. If because of lack of funds the Art Information Center under Miss Chamberlain's direction should have to close, young aspiring artists will be sorely hurt and the art world will find it necessary to re-establish such an organization, a situation I dread to contemplate.

Therefore, it is recommended that financial aid from foundations and organizations in the art field be made available so that the Art Information Center can continue in its program of worthwhile activities.

Completely yours

Peter Pollack
Director

PPT/zhc

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August 13, 1962.

Miss Ann Weadeock,
Educational Art Department,
Houghton Mifflin Company,
2 Park Street,
Boston 7, Massachusetts.

Dear Miss Weadeock:

I have just returned from a trip as part of my two months vacation and found your letter of July 17th, with a notation to the effect that a card advising you that the gallery was closed had been sent to you on the 23d. Fortunately, I found the photograph you requested and brought it with me to Connecticut where I am completing my so-called vacation.

On the reverse side you will find all the pertinent data, including the date. The painting is the property of the Philadelphia Museum of Art and I would suggest that you write for permission to reproduce this picture as both the gallery and the owner must agree.

A pamphlet has recently been published regarding reproduction rights. I will refer to it to ascertain what the current terms are.

You will hear from me on my return to the city.

Sincerely yours,

egm
encl.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 33rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 1, 1962

Miss Betty Chamberlain, Director
Art Information Center
853 Lexington Avenue
New York 21, New York

Dear Miss Chamberlain:

I am sorry to learn that there is an imminent possibility that your unique service may not be able to continue. As you know, we have taken advantage of the fact that other sources of information about modern artists exist - particularly in this most active art center in America.

As an institutional library we are committed to objectives which relate quite directly to the interests of the Museum. That means that in many instances we lack a certain type of information which it seems to me you have particularly developed. Moreover, your position makes it possible for you to speak on issues, e.g., what gallery might sponsor this or that kind of painting, or what artists might be of interest to specific galleries or collectors, which as an institutional research library we can not properly handle.

There is a major need, based on our experience of 25 years of being confronted by art inquiries, for a highly immediate, professionally up-to-the-minute relationship on a personal basis which the Information Center seems able to handle with skill and impartiality.

Since these are useful services, supplied without fee, I feel you merit consideration of your situation as a public instrumentality, quite different from the other art services known to me in this world art center. Continuation of this dedicated service, by a person of long experience in the art world, deserves disinterested support.

Sincerely yours,

Bernard Karpel
Bernard Karpel
Librarian of the Museum

EKA:et

refers to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from books artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 16, 1962

Blaisdell Publishing Company
33 West 60th Street
New York 23, New York

Attn: Accounting Department

Gentlemen:

We have been receiving a statement for \$5.63 for a
book which we have never received.

May we ask you to please check with your shipping
department and if possible furnish us with proof
of delivery? We would like very much to have this
matter cleared off your records.

Thank you for your kind cooperation.

Sincerely yours,

Irene Gruber
Bookkeeper

POV

August 3, 1962

Mrs. Mary Palmer
63 Sunny Reach Drive
West Hartford 17, Connecticut

Dear Mrs. Palmer:

I finally got a chance to look at an old file and unfortunately only found two letters from Father Kelly, both dated 1937. On my next trip I will make a list of the purchases he made through the gallery. The two letters I have are very business like.

As I mentioned originally The Valentines are hanging in Newtown. As soon as I return from my 4th trip to date I will be happy to make an appointment at your convenience. Your husband will be equally welcomed. You may choose lunch or dinner whichever will be more convenient for you time wise, or you may spend a whole day here if you like. I will be back August 7th and if you will call me at Newtown 426-4508 (area code 303) I will be happy to hear from you.

Sincerely yours,

EGH:rc

viser to publishing information regarding sales transactions,
unless both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
archaeologist is living, it can be assumed that the information
may be published 50 years after the date of sale.

July 23rd
GEORGE C. STONEY ASSOCIATES, INC.

401 Lafayette Street, New York 3 • YUkon 2-1450

July 23rd, 1962

Motion Picture Producers

The Downtown Gallery
32 East 51st Street
New York 22, N. Y. ATT: Miss Irene Gruber

Dear Miss Gruber,

In/re your letter of June 7th, I've been out of the city for the past couple of months. Please bill me for the Osborn as George C. Stoney Associates, Inc. at the above address and we will send you a check in a week or so. However I would consider it a favor if you could hold the painting itself for another couple of months as I am again going out of the city for that time and have no proper place to store it.

Very truly yours,

George C. Stoney

LAYTON SCHOOL OF ART

1362 NORTH PROSPECT AVENUE

MILWAUKEE 2, WISCONSIN

EDMUND D. LEWANDOWSKI DIRECTOR

July 27, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith G. Halpert
c/o Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I received the enclosed material in the mail a few weeks ago. Apparently there is some mistake since the negatives are not of my work.

Things are moving along nicely here in Milwaukee. I am currently involved in executing a major mural commission - oil on canvas - and therefore will be quite busy for the balance of the summer.

Dolores joins me in sending you our very warmest regards. I trust you are enjoying a pleasant and restful summer.

Sincerely yours,


Edmund D. Lewandowski
Director

August 16, 1962.

Mr. Frank Seiberling,
Head, Department of Art, State University of Iowa,
Iowa City, Iowa.

Dear Frank:

I know that you are on your vacation and that this letter will not reach you on time, but decided to write it for the record in any event. I am attaching a note to your Registrar, to whom I sent a telegram yesterday.

The two paintings which you have selected are, unfortunately, unavailable as they are part of my large gift to the Corcoran Gallery and are being included in the exhibition of the collection opening in September of this year. I regret this deeply because it makes me unhappy to disappoint you. In the case of the Marin, there is a possibility I may be able to offer you another example in the same Weehawken series. Marin painted seven panels during 1903-4 all relating and all equal in quality. Perhaps I could wangle one of these from the estate. There is no other pastel by Dove in his estate, but if Mrs. Noun should decide on the magnificent oil, of which I am now sending her a photograph, it will serve as a brilliant substitution. I am sure that we can find something to make you happy.

I would still urge you to consider one of the early Webers which you had in your exhibition. I am referring to Burlesque #1; Blue New York; Two Sculpturesque Heads; New York Department Store and Sisters, all of which have been released for the first time. As a matter of fact, I doubt whether any of these have been shown before he died as he had some complex (among many others) that other artists would imitate his style and, therefore, kept them under cover these many years.

You will find this on your return. I hope that you and the family are having a wonderful vacation - and that I will see you in the early Fall.

Sincerely yours,

egh-k.

Mr. Arthur R. Freeman

-2-

August 2, 1962

2. American Folk Art Gallery

The fine arts policy which is all inclusive incorporating the above, the gallery and me covers 32 E. 51st Street (and I hope the entire building) as there are several pictures in one tenant's apartment which was rented furnished. Also the Folk Art in some quantity is transferred to Newtown each summer so that I can enjoy it in the appropriate atmosphere of a pre revolutionary house. Is that included in my coverage? I take a good deal of this back to New York when I close this house and place it promptly in Hayes Warehouse.

3. E. G. Halpert

I notice that the Home Owners' policy covers me for \$100,000 liability and that the Home Indemnity policy includes me as well as the 32 E. and the ~~galleries~~. Am I correct?

I am checking with my local agent here regarding my theft policy which he has been carrying because my New York agent thought I would get a better rate here. I will advise you accordingly.

Insofar, as my car is concerned, I think I should give you the facts. George M. Stuart, Inc. of Newtown has carried this policy all these years and I am enclosing his last letter which is self-explanatory. The car, dated 1949, has been evaluated by the Town of Newtown at \$100 which I consider an insult. I use it only during the summer - the two months I spend here when I am here - and have it stored in my own garage thereafter. Heretofore, there was an annual credit reducing the premium to a minimum as you will note from the attached. It seems advisable to carry on here under the circumstances

Great Am

98.79

Sus. 88.49

97.80

Bl. 100/300

PD 10,000

Med 500

August 13, 1962.

Dear Sybil
For

Dear Sybil:

You were a dear to write to me and I certainly appreciate your invitation.

The reason that my reply is so late in coming is that I was obliged to take two intermediate trips. The latter was the most pleasant one, as I witnessed the unveiling of the Zorach in Bath, Maine. It is a magnificent sculpture and the event was most rewarding. Also, I had quite a lot of fun as a good many mutual friends flew up for the occasion. There were several previous trips but, all in all, I have enjoyed the most restful summer. I announced originally that this would be the Edith Halpert year and so it has turned out. This includes a physical overhauling with a beautiful lower set of teeth - nice white caps.

I have had no guests, have done no socializing whatsoever, and while I could not bask in the sun - practically non-existent this summer - managed to lead an easy pace, at the same time accomplishing considerable work, particularly in the extra-curricular field.

The only social plans start on August 20th for one solid week. Fred Wight of the U.C.L.A. is coming down to discuss a book I promised to help with. Consequently, it will not be possible for me to take advantage of your kind invitation. On the other hand, there is no reason why you and Steve can't visit me. My car is so ancient I would not traveling anyway, even if I could take the time but I am sure you must have the last word and besides are willing and virile. How about it. There's lots of room and I would love to see you. The telephone number, including the code, is 203 - 426 - 4508.

Affectionately,

ROBERT CHARLES LEVY, M.D.

3180 LAKE SHORE DRIVE · CHICAGO 14, ILL.

July 30

Dear Mrs. Halpert:

Please send the picture
and we will arrange for gradual
payment, as you suggested.

*b.t.d.
7/30*
We should greatly appreciate
a little letter from Abbott Davids,
telling us something of the painting
or of his thoughts concerning it.

Hope you are having a pleasant
summer. We expect to be away
in Sept.

Sincerely
Robert Levy

rior to publishing information regarding sales transactions,
artists are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 16, 1962.

Division of Employment,
Post Office Box 860,
General Post Office,
New York 1, N. Y.

Gentlemen:

While you were advised previously that the gallery is closed during the months of July and August, I returned from my vacation to my summer home and telephoned our accountant regarding your notice. He suggested that I write you at once and explain the situation, although he had already done so in a previous report.

I am referring to an ex-employee, Gratia L. Snider, Social Security Account number 1/61/2/4/9/1/7/1. Here are the facts. Miss Snider was employed by the Downtown Gallery on a permanent basis from January 8 or 10, 1961 through March 24, 1962. She gave us notice on the 10th of March, tendering her resignation. In other words, she resigned voluntarily and was not discharged. The reason she gave for her resignation was that she had found a better position and was permanently employed at the time. I have no record in the country of the employer's name but no doubt this appears on her application for unemployment insurance. Thus, we were completely released of any responsibility as to future charges against her. She had a later employer.

During the latter part of her new employment, Miss Snider asked whether she could help us out by working one or two days a week and we were happy to have her. This - while she was fully employed - to give her extra income. The payments we made were duly recorded with the regulation deductions. None of this had anything to do with permanent employment as, I repeat, she had resigned.

I hope this explains why we are not filling out the enclosed blank. The days she worked for us were on a daily basis, with that understanding. She did not ask to return to the Downtown Gallery job at any time and there is no reason why we, rather than her later employer, should assume the expense of the unemployment insurance.

Thanking you for your attention,
Sincerely yours,
ege-k.
encl.

I forgot to answer your inquiry about the Zorach sculpture. As I mentioned to Oberfest, I don't want to get ugly about the matter, particularly since the deceased was an old beau of mine. (Imagine, I would now be a millionaire's widow). All I want to know is whether I could insist if wanted to. I might suggest that this be purchased as a memorial to the deceased since it was a loss of sale to Zorach. I would be most gentle about the suggestion.

Sincerely yours,

EGH/ab

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Prior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Salvman

Trianon Press
Avenue Suresnes
175 Avenue
Praine
Paris

200 (20) - Jacob
250 750 -

Ecole. // litho



UNITED STATES INFORMATION AGENCY
WASHINGTON

August 6, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

Lois Bingham has asked me to forward to you a list of her remarks on the condition of Marin paintings received at Santini Brothers from the Currier Gallery. The list is up to date through Miss Bingham's last visit to Santini's, July 26.

Sincerely,

Ronald G. Sampson

Ronald G. Sampson
Fine Arts Section
Exhibits Division
Information Center Service

Copy of list to Charles E. Buckley

Enclosure:

List

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
New York, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 16, 1962

Mr. Richard Evans II
606 So. William Street
Johnstown, New York

Dear Mr. Evans:

We have just received your Marin painting from the University of Iowa.

Please have Mr. Adelman call the gallery for an appointment to pick up the painting.

Many thanks.

Sincerely yours,

Irene Gruber

Dear Edith

Leo & I thank you for a
most enjoyable evening

Helen & Melvyns phone
number ^{is} 516 543-8819

516 543-8819

Sincerely,
Evelyn Praeger



SEATTLE WORLD'S FAIR



CENTURY 21 EXPOSITION, INC.

SEATTLE 9, WASHINGTON, U.S.A. CEntury 5-2121

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 10, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

In re Your loan of "International Surface #1," Davis
Our No. EA-8

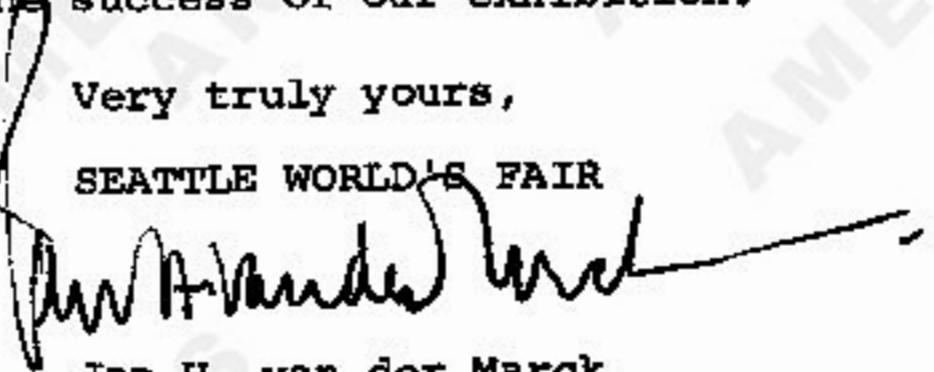
Enclosed please find copy of letter sent to Mrs. Hedge of the Nordness Gallery. We did not hear from you since we last wrote you, and we do need your authorization to release the painting as was explained in our last two letters to the Nordness Gallery.

Of course, we hoped to keep the picture until the fair closes, October 21st, but if we have to send it back ahead of time, we will certainly want to be unburdened of the responsibility in the proper manner.

Once more, accept our thanks for having made this loan possible and for thus contributing to the success of our exhibition.

Very truly yours,

SEATTLE WORLD'S FAIR


Jan H. van der Marck
Assistant Director, Fine Arts

JHvdM/ms
Enclosure

MARIN

CAPE SPLIT

ADDISON, MAINE

at the time, requesting the U.S.I.A. to contact Larry Fleischman for the loan of some paintings in his Collection - I am not certain which ones they are; there must be a copy of this letter.

#4 Miss Gruber typed, I am certain, all of the papers. I wrote to her at least two weeks ago, enclosing my telephone number - why didn't she call or write to me regarding this problem?

#5 I explained the following very clearly to Miss Gruber. All paintings for sale were to be listed on one consignment sheet. All paintings belonging to you were to be listed on another sheet. All paintings belonging to me were to be listed on still another sheet. Also, I gave her all of the loan forms for the Corcoran and Currier corresponding to the pictures involved in the U.S.I.A. Show. I also placed in her hands State Department Forms; and explained as to how they were to be filled out. All of this was to go in the mail IMMEDIATELY.

#6 There may be gaps in the Show, and you are not satisfied and I am not satisfied but we will have to let the exhibition go as is. I do not need to tell you; it was handled poorly. From what I could gather, everything was fine until the last minute. Lois Bingham led me to believe that things were going well. And as you know; I had no idea how many substitutions were necessary.

right to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 16, 1962.

Postmaster,
Zone 22,
New York, N. Y.

Dear Sir:

During the last week or so, some of the first-class mail was delivered to the 51st Street address, despite the fact that my card (of change of address) indicated that it should be forwarded - as it has been - to Eden Hill Road, Newtown, Connecticut, until September first. Enclosed please find two of the several letters which I found at the gallery when I stopped in yesterday. It includes one marked for special delivery.

Would you be good enough to have the instructions repeated so that this will not occur again as I will not be at the gallery until the third of September and the last delivery in Newtown should therefore be not later than the first of the month.

Thank you for your attention.

Sincerely yours,

egh-k.
encls.

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



August 1, 1962

Department of Art

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

There are a number of paintings in the Vintage Moderns show which would be an adornment to any museum. I have tried to consider what would add most to the prestige of our growing collection which, as you know, I am hoping to see enter the realm of a major University museum. As I believe I told you, we are raising over a million dollars to enlarge our facilities and in time will confound those buzzards who think we are a cultural wasteland out here.

So I trust you will not be too horrified when I say that we would like to buy either or both the Dove, A Walk Poplars, and the Marin Weehawken #1, 1903. I confess that I do not have enough in the till to acquire both immediately, and wonder, assuming your willingness to depart with them, whether something might be worked out.

I realize that these two works are a cherished part of your own collection, but where could you place them where they would be more cherished by others and do more good? That is admittedly a bit of bragging, but I am proud of what we are doing and we mean to forge ahead.

I am taking the liberty of holding out the two pictures mentioned, which can of course be crated and shipped promptly if you simply cannot part with them. That event would not, I trust, in the slightest mar our relationship. Certainly these are not the last paintings I would expect to purchase from you (I would like a later Davis, Hartley, an earlier Weber, etc.). I should add that the faculty, too, is unanimously in support of getting either or both the Dove and Marin, if you will release them, and if we can swing the price of the two.

I do not phone you this, because you may well want to ponder it. We are and shall remain grateful for all you have done.

Sincerely,

Frank Seiberling, Head, Dept. of Art

P.S. The other paintings should reach the Downtown on Monday, August 6.

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JK
George Jensen, Inc.
667 Fifth Avenue
TELEPHONE PLAZA 1-2400
New York 22, N.Y.

July 23, 1962

TO WHOM IT MAY CONCERN:

During the last couple of years, I have on many occasions referred artists, particularly from Scandinavia, to the Art Information Center for advice and help.

They have in all cases found this unique service extremely valuable and helpful to them.

I hope that funds will be secured to continue this service which is of particular value to artists from other countries who without unbiased advice are likely to be completely lost among the multitude of galleries in New York, particularly since some of these galleries will at times take advantage of the ignorance of the foreign artist.

Very truly yours,

Just Lunning
Just Lunning

JL:dhr

ART Voices

200 EAST 72nd STREET, NEW YORK 21, N. Y.

✓ *Pol*
Publishing
SLH

August 6, 1962

Dear Edith,

You are a dear to send me the Warren Robbins piece. I loved it and have written him, as per the enclosed. The fact that we don't pay our contributors may be of supreme boredom to him, but I want to make him our proposal anyhow, and hope for the best.

You're quite right -- at this point I'm up to my ears in the second and third editions of ART VOICES. The first issue in which you're featured looks good and we're getting back the galley proofs from the printer Thursday. On Friday I head for Amagansett, Long Island where the publisher has a house and we are closeting ourselves for the paste-up of pages over the weekend. Then I'm stuck here in New York until the Labor Day weekend for plain old drudgery on the rag till we can get the presses spinning. On August 29 I head for Boston and interview cousin Nat Saltonstall as an art collector -- I want to get some of our stuff outside NYC. I feel that there's too much concentration on Manhattan in most magazines. If you just read them you'd never think anything went on beyond 57th Street (or 51st Street, s.v.p.) Also I want to interview the new boss-lady at the Institute of Contemporary Art up there at the same time -- so, I'm afraid I can't take you up on that sweet offer of yours to come on out with the kids and visit you in Newtown. Thanks for the kind thought anyway, Edith; much appreciated, as was your follow-through on the Robbins-on-Africa thing. I'll keep you posted on this.

Until we meet in the fall, all the best and many thanks from a devoted

Leanne Pease Jr.

July 23, 1962

Mr. Frederick Baum
Rubin, Baum & Levin
350 Fifth Ave.
New York 1, N. Y.

Dear Fred:

During my vacation--so-called--I have already made two trips and am now attending to my business knitting, I found your letter and am returning the papers with my signature, as requested.

I telephoned Mr. Hamilton about two weeks ago after I learned to my consternation that SHOW magazine was running a story on the Halpert collection Exhibit at the Corcoran. This exhibition, as you may recall, is scheduled for September. However, in this article there was reference to the fact that the collection will remain there as a gift. I tried to stop this article but the writer insisted that the information about the gift was obtained from the Washington newspapers and was "in the public domain". Finally with considerable coaxing I had her change the wording to "the Collection destined for the Corcoran" rather than as a matter of fact.

Immediately after the conversation I felt that I should communicate with Hamilton to warn him about this article and he seemed relieved about it when I mentioned the above change. At that time I also spoke about the two questions which he had raised, and agreed that the first was satisfactory as you had expressed it in the agreement, but I insisted that I wanted to approve the curator as was mentioned in the original text. I see no reason for changing the wording in that as they will have to pay whatever the traffic will bear willy-nilly and since Corcoran has to agree as well as I, there seems to be no conflict whatsoever. Thus I would just let that ride.

God willing, this will be the last reference to Corcoran for a long time or rather until the signatures appear on the final papers.

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August 13, 1962.

Mr. Jacob Schulman,
38 North Main Street,
Gloversville, N. Y.

Dear Jake:

I had hoped to hear from you and was looking forward to seeing you in my retreat. The summer (so-called) is fleeting fast and I am now becoming gallery minded again.

This has been the most rewarding vacation I have had, with complete peace and quiet and practically no socialising except for four trips I had to take - to Iowa, Washington, Vermont and, most recently, to Maine where I enjoyed greatly witnessing the unveiling of the Zorach fountain in Bath. I was very happy to see a man of Zorach's age have another bit of glory added to his late years. Having lived through many reputations which died before maturity, it is always most gratifying when artists like Weber, Sheeler, Zorach, Marin, Davis and some of my other boys have continued right to the finish (and thereafter). Zorach glowed and so did I.

Incidentally when I was in Chicago, en route to Iowa, I saw the Rattner window in the Loop synagogue and, frankly, despite my familiarity with his work, was overwhelmed with its beauty. It is, in my estimation (and many others') an outstanding example in the field, including a Shagall, Leger, and Matisse. I wish you could see it. Apropos, is anything happening in relation to the Shahn commission that you had suggested to your architect (whose name I don't recall)? I wrote him a letter before I left for Newtown, but received no reply. Naturally, I am curious.

I still wish that you and Mrs. Schulman could take time off to pay me a visit before I leave for the new season. Meanwhile, my very best regards.

Sincerely,

egb:k.

531 Madison Avenue, New York City 21, N.Y.

16 August 1962

Mrs Edith Halpert
Eden Hill Road
Newtown, Conn.

Dear Edith:

The letter from Jan H. van der Marck of the Seattle World's Fair (dated August 10) has just been called to my attention. Mr van der Marck indicated that a carbon had been sent to you.

This concerns having the Stuart Davis painting, INT'L SURFACE #1, released from the World's Fair exhibition so that we can have it for the Milwaukee opening on September 19 of the S. C. Johnson & Son, Inc. collection.

The World's Fair has agreed to release the painting, since they have two by Stuart Davis, but require word from you that we now actually own the painting. I hate to interrupt your vacation, but could you please drop them a note? It would be a shame not to have the Davis painting for the opening exhibition.

Hope you are having a good rest and I look forward to seeing you in the Fall.

Fond blessings,

Lee
LEE NORDNESS
LN:ps

CC: Mr Stuart Davis
15 West 67 Street
New York, N.Y.

Evening Star No. V, 1917. water color, 12 x 9 (Baker 24-689)
 Pink and Blue Mountain, 1917. water color, 12 x 9 (Baker 24-700)

Weber - Downtown Gallery

La Parisienne, 1907. oil, 39 x 32 (Baker 26-406)
 Burlesque, 1909. oil, 14 x 20 (Nelson 9946)
 Soloist at Wanamakers (The Singer), 1910. gouache (Baker 26-638)
 Two Sculpturesque Heads, 1912. pastel, 19 x 25 (Nelson 9422)
 Interior with Figures, 1914. oil, 28 x 23 (Colten 611122-23)
 New York Department Store, 1915. oil, 30 x 45-1/2 (Nelson 9427)
 Pique Shirt, 1916. oil, 31 x 24 (Nelson 9949)
 (Music), 1917. pastel, 17-1/2 x 23-1/4 (Nelson 9956)
 Sisters, 1917. oil, 20 x 36 (Nelson 9950)

" - Weber estate

Tapestry, 1913. oil, 30 x 40 (Baker 26-418)

" - Whitney Museum

* Chinese Restaurant, 1915. oil, 40 x 48 -----

" - Milwaukee Art Center

Decoration with Red Table, 1914. oil, 22 x 34 (Baker 26-416)

" - Ackland Art Center, North Carolina

* Composition with Three Figures, 1910. gouache, 24 x 47-1/2 (Darmstatter # 19)

* - on list to Marin

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 purchaser is living, it can be assumed that the information
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CONDITIONS GOVERNING LOANS

The Museum of Early American Folk Arts will exercise the same care in respect
to loans as it does in the safekeeping of its own property.

INSURANCE: Unless the lender expressly elects to maintain his own insurance coverage, The Museum of Early American Folk Arts will insure this loan wall to wall under its fine-arts policy, for the amount indicated on the face of this sheet, against all risks of physical loss or damage from any external cause while in transit and on location during the period of the loan. The policy referred to contains the usual exclusions of loss or damage due to such causes as war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and/or trade.

If the lender elects to maintain his own insurance, this shall constitute a release of The Museum of Early American Folk Arts from any liability in connection with the loaned property, and the Museum can accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses in coverage.

George Braziller, Inc.

215 PARK AVENUE SOUTH • NEW YORK 3 • N.Y.

OREGON 4-6004

August 3, 1962

WT
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

After a long delay, we are continuing our preparation of James Soby's book on the paintings of Ben Shahn. We are planning to include a number of colorplates (the list has been slightly revised), and I will be sending letters to the individual collections and owners. In the meantime, however, we would like to know if you have any ektachromes of the following paintings.

1. Page of an Illustrated Haggada, 1931
2. Four Piece Orchestra, 1944. Collection Perelman.
3. Italian Landscape, II, 1944. Collection Charles Alan.
4. Pacific Landscape, 1945. Collection Museum of Modern Art.
5. Spring (we have a color transparency)
6. World's Greatest Comics, 1946. Collection Halpert.
(according to previous correspondence, I believe you have a transparency)
7. The Anatomical Man, 1949. Collection Mary E. Johnston.
(same as 6)
8. Ave, 1950. Collection Wadsworth Atheneum.
9. Composition with Clarinets and Tin Horn, 1951.
Collection Detroit Institute. (also think you have this one)
10. Age of Anxiety, 1953. Collection Hirshhorn.
11. Chicago, 1955. Collection Michael Watter.
12. Third Allegory, 1955. Collection Irving Levick.
13. Conversations, 1958. Collection Whitney Museum.
14. Parable, 1958. Collection Munson-Williams-Proctor Institute.

prior to publishing information regarding sales transactions, collectors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Federal 6-0301 Martin L. Friedman, Director

CM
SA August 8, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In 1944 the Walker Art Center purchased from your gallery the painting by Julian Levi PORTRAIT OF WILLIAM STEIG 1942 oil on canvas, 16 x 12".

We are planning to lend it to an exhibition and now wish to know the current insurance valuation of the painting. We hope very much that you can give it to us.

Sincerely yours,

Suzanne Foley

Suzanne Foley
Registrar

Sept. 8, 1962

- 5 -

Letter from Mr. Vigeland

Artist: Bracha - Artist: Tamm

August 13, 1962.

Artist: Burke - Artist: REVAKO

Artist: English and the Master - Artist: KIRSHBAUM

Mr. Edmund Vigeland, Assistant Director,
The Corcoran Gallery of Art,
Washington 2, D. C.

Artist: French - Artist: RICHTER

Artist: Ginsberg

Artist: Hoffman

Artist: Hoffman

Dear Mr. Vigeland:

Artist: Hoffman

Much to my chagrin, I discovered that a commitment I made some time ago will take me to Atlanta on the evening of September sixth. Thus, would it be possible for you to move up the dates one day, i.e. be between the fourth and the sixth. I plan to be in New York this week and will check with Budworth, Santini and others to make sure that all the material is in to complete the collection. I can also tell you which of the items are in the State Department. I am listing these below by number: the numbers corresponding with those in your Halpert Collection catalogue of January, 1960.

BLOOM, Hyman, #3 - Cadaver II, 1954, sanguine. Artist: Bloom - Artist: OHUYO DIRECT

CLEAR, Carroll, #5 - Bandmen, 1952, tempera. Artist: Carroll - Artist: REED

DAVIS, Stuart, #8 - Composition with White. Artist: Davis - Artist: REED

DEMUTH, Charles, #11 - Approaches. Artist: Demuth - Artist: REED

DOVE, Arthur O., #19 - Naples Yellow Morning. Artist: Dove - Artist: REED

GUGLIELMI, Louis, #28 - Mental Geography. Artist: Guglielmi - Artist: REED

KARFIOL, Bernard, #36 - Making Music. Artist: Karfiol - Artist: REED

LAWRENCE, Jacob, #47 - Piano. Artist: Lawrence - Artist: REED

LEVINE, Jack, #50 - The Offering. Artist: Levine - Artist: REED

MORRIS, George, #55 - Entanglement. Artist: Morris - Artist: REED

RATTNER, Abraham, #65 - Crucifixion in Yellow. Artist: Rattner - Artist: REED

TAM, Reitman, #68 - Boy in a Land of. Artist: Tam - Artist: REED

In addition, you will find the names and titles of others which were in your previous exhibitions:

DAVIS, Stuart, Pochade. Artist: Davis - Artist: REED

DOVE, Arthur, Snow on Ice. Artist: Dove - Artist: REED

Mr. Robert Griffing

-2-

August 12, 1961

My charm evidently stopped ~~at some point~~ because we canceled out the entire sale and if I did not think it was dishonorable, I would send you a copy of my letter to him. However, he phoned yesterday and again revised his plans. Now it is on again. I should love to know more about him some day. My first impression was plus - plus. I was really delighted with our visit and liked his wife just as well. Subsequent events rather puzzled me and I don't know which impression I should retain. Do tell me about him some time.

Sincerely,

EGH:gm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

CK
artist
QUAD HALL HOTEL

1/2/7500 EUCLID AVENUE • CLEVELAND 3, OHIO

Wick 1-8700

July 27, 1962

Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Madam:

I know you have a large group of contracted artists who supply you with a full program of exhibitions.

I have a client who would like a one-man prestige show. I think 30 days would be an objective. I have advised him that such an undertaking was expensive. A show in your gallery would naturally mean far more than in many of the more recent show rooms that have appeared recently.

Have you ever shown any unknowns. Could you evaluate the work with good photographs or kodacolor slides.

Very truly yours,

Pane B. Metzger

charles z.

offin

advertising

30 east 60th street new york city 22 plaza 3-6381

For publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established that a responsible search whether an artist or
purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.

August 14, 1962

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Sirs:

We enclose herewith our check #1986 in the amount
of \$161.91 covering rebate on earned rate in the Herald-
Tribune for advertising from May 21, 1961 to May 20, 1962.

Very truly yours,

CHARLES Z. OFFING ADVERTISING INC.

S. Goodman
S. Goodman
Accounting Dept.

SO:df
Enc.

dep. 8/20/62

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ONE BEEKMAN PLACE
NEW YORK 22

July 25, 1962

Dear Mrs. Halpert,

In the absence of Mrs. John D. Rockefeller 3rd, who is presently in Europe, I should like to acknowledge your letter dated July 17th, 1962.

In a letter written to Mrs. Rockefeller, I have conveyed the contents of your letter to her, and you should be hearing from her within the next few weeks.

Yours sincerely,

Berta Saunders
Secretary to Mrs. J. D. Rockefeller 3

Mrs. Edith Gregor Halpert
Edin Hill Road,
Newtown, Connecticut.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

See Letter

August 2, 1962

Mr. David Kung;
20, Aoba-cho
Shibuya-ku, Tokyo

Dear Mr. Kung:

Your letter addressed to the gallery was forwarded to me on my vacation and I hasten to reply.

In checking our receipt books at the gallery which I visited two or three days ago I found that the pictures had arrived. I also found numerous bills that I would consider exaggerated charges from the broker, from the Bureau of Customs, truckers, etc. This has really been quite an experience.

I am now paying all the bills including yours and will close this affair with a sigh of relief.

I appreciate that you were not responsible for any of the difficulties and blame it all on my utter inexperience regarding imports of any type.

Thank you for your cooperation.

Sincerely yours,

EGH:rc

The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

July 31, 1962

METROPOLITAN B-3211

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am concerned about the notebook with all material on the 171 works of art which we hope to exhibit at the Corcoran from September 27 to November 11. At the moment, we have only the list you mailed in January. It is already too late to do as extensive a publication as we would have liked to. I would still like to prepare an attractive catalogue, listing all works of art, and have, to this end, secured the color plates of Stuart Davis' Hot Stillscape for Six Colors.

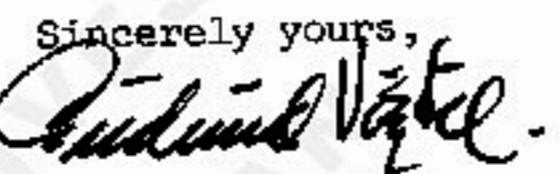
We do not plan to charge an admission fee to the exhibition which I understand was not much to your liking anyway. Since this year's exhibition budget was made up in January, many months before the idea of the exhibition came up, we will have to provide the funds covering exhibition expenses in some other way.

I have just spoken to Mr. Eisenburgh of the State Department who returned from Europe only today. He is somewhat perturbed at the prospect of our removing the works of art on loan to the Department from you. He will send me a list of all objects.

All works of art should be assembled September 5 - 7. Does the notebook indicate where all items are at the present? We expect to send two of our men to New York to make the pick-up. Will you let me know whether these dates are convenient.

Preparations for the exhibition, THE NEW TRADITION - Modern Americans before 1940, (April 26 - June 2, 1963) are well under way. I expect that there will be about one hundred items by Albers, Archipenko, Avery, Blume, Bruce, Burchfield, Carles, Calder, Covert, Davis, Demuth, Dickinson, Dove, Gatch, Gorky, Graves, Hartley, Hofmann, Hopper, Kmaths, Kuhn, Kuniyoski, Lachaise, Man Ray, Marin, Maurer, Morris, MacIver, McDonald-Wright, Nadelman, O'Keeffe, Prendergast, Russell, Shahn, Schamberg, Sheeler, Spencer, Stella, Tobey, Walkowitz, Weber and Zorach. Requests for many of the loans have already been submitted. I am hoping that I may turn to you for about fifteen loans even though representation of the Halpert Collection should be limited in view of the exhibition anticipated for September.

With best regards,

Sincerely yours,


Gudmund Vigeland
Assistant Director

MRS. HARRY BAUM
5159 34TH STREET N. W.
WASHINGTON 8, D. C.

July 25

Dear Edith -

Our letters must have crossed so your complaint
that you dont hear from me isn't justified. We do think
and talk about you often (as you must note even from
my words about Vigtel and Corcoran in my preceding
letter) so dont feel neglected - we do love you.

Thank you very much for the checks - the gallery
one goes into the college fund (which you are mostly
financing and for which we are most appreciative) and
the present into my special clothing fund. Now I feel
that I can indulge myself in a very elegant suit or two.
I think gifts should be for things you wouldn't normally
get and this is exactly what I intend to do with your
very generous one.

I am so happy your housekeeper is working out. The
main thing is for you to be relaxed and I liked the way
you sounded. I do hope you will get your teeth straighten-
ed out once and for all, and that you are finished by the
end of the summer. Naturally am most anxious to know
about the results of your clinic visit but I suspect it
will be quite a while until they tell you anything.

DR. IRVING LEVITT
2433 NORTH CAROLINA DRIVE
SOUTHFIELD, MICHIGAN

Aug 4, 1961

Mr. & Mrs. ✓

Dear Edie,

Thanks for your kind letter. I am very happy to hear you're enjoying a much needed vacation — I've had some sunshiny for the long cold winter. It can get awfully bitter and nasty in N.Y.C. at times. We're enjoying a pleasant, rather cool and damp summer here, and as of now we're looking forward to greeting our new museum

11 E 71 St
New York, N.Y.
July 31, 1962

Dear Roland:

No doubt by this time you are up to your third issue (magazine), but I am sending you the article which just arrived in Newtown. I think it is excellent and know that this man knows his stuff. It would be interesting having a new angle by a government employee for a change in pace. Don't you think so?

You will note that I am no improvement on my summer steno. But I just couldn't bear having her around any longer and at the rate per hour and all the rewriting, I am doing much better putting thru person-to person calls to avoid a case of digit-alis. My index finger is worn to a point, since we in Conn. are so modern that the new system of dialing is in effect.

Robbins' home address is 530 Sixth St., S.E., Washington 3, D.C. in the event that you decide to communicate with him about an article.

I hope you are having a fine summer. Best regards.

Sincerely,

Phone: Code 203; 426-4608 (Newtown, Conn.)

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aca

63 EAST 51 STREET NEW YORK 22 - PLAZA 5-6676

AUG. 9, 1962.

ART INFORMATION CENTER
853 LEXINGTON AVE
NEW YORK, N.Y.

DEAR MISS CHAMBERLAIN,

WE WERE DEEPLY DISTRESSED TO LEARN OF THE POTENTIAL LOSS OF SUBSIDY FOR THE ART INFORMATION CENTER, WHICH WOULD CAUSE IT TO CEASE OPERATING. WE FEEL THIS WOULD BE A GRAVE LOSS AND HASTEN TO ADD OUR VOICE TO THE MANY WHO ARE STRONGLY PROTESTING SUCH A MOVE.

YOUR OFFICE HAS ALWAYS BEEN OF GREAT HELP TO THE A.C.A., AND, NEEDLESS TO ADD, OF IMMEASURABLE ASSISTANCE TO THE NUMEROUS ARTISTS WE HAVE REFERRED TO YOU. WE HAVE LEARNED TO DEPEND UPON YOUR OFFICE FOR THE KIND DIRECTION IT HAS LENT THE HUNDREDS OF HOPEFUL YOUNG TALENTS WHO WOULD OTHERWISE BE FLOUNDERING, IN WHAT IS TRULY THE ART CENTER OF THE WORLD TODAY. NEW YORK CITY NEEDS YOUR UNIQUE SERVICE AND WE SINCERELY HOPE YOU ARE PERMITTED TO CONTINUE YOUR INVALUABLE WORK.

YOURS VERY TRULY,

Sidney Berger
Co-DIRECTOR
American Contemporary Art Gallery

SLB/PB

Wm. H. H.
UNIVERSITY OF MINNESOTA

THE UNIVERSITY GALLERY
MINNEAPOLIS 14, MINNESOTA

OFFICES OF THE DIRECTOR

August 14, 1962

Mrs. Edith G. Halpert
Newtown
Connecticut

Dear Edith:

Thank you for taking time from your summer to write us about our proposed "291" exhibition, tentatively scheduled for March and April 1963.

Our plan for this exhibition is that we present a fairly comprehensive coverage of the Steiglitz Gallery from 1905-1917, including the Photo-Secession photographers. Although our budget for this exhibition is limited, we will hope to do a modest illustrated catalogue.

In the time I spent with Mr. Marin in June, I was able to go through a number of your archives and make notes of works apropos to this exhibition. It is a listing of these works which is attached. Photographs of all except the twelve works noted in Miss Maurstad's letter to Mr. Marin have now been ordered.

All of this is yet in the preliminary stages. Both Miss Maurstad and I will be working on the exhibition and will hope to add substantially to the attached list so that final choices can be made. If you have time to look over the attached and have suggestions, we will appreciate hearing from you.

We will hope to consult with you in person early in the Fall, and will be in touch with you as soon as our travel plans are definite.

With all best wishes,

Sincerely yours,

Sidney

Sidney Simon
Director

ss/jr
enclosure

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ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON 25, D. C.



DEPARTMENT OF STATE
WASHINGTON

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August 8, 1962

Dear Mrs. Halpert:

As one of the pleased recipients of paintings from your collection on loan to the Department of State, I should like to express my personal appreciation of the opportunity I have to enjoy these works of art. This appreciation extends, of course, to the other items in your collection since I have occasion to see all of them from time to time. They add much to the satisfaction of those of us who can enjoy them as we go about our daily work, and also please the many visitors who come to these offices.

Sincerely,

Max McCullough
Max McCullough
Special Assistant
Bureau of Educational and Cultural Affairs

Mrs. Edith Gregor Halpert,
Eden Hill Road,
Newtown, Connecticut.

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August 2, 1962

Mr. Warren M. Robbins
530 6th Street, S.E.
Washington 3, D.C.

Dear Warren:

I was delighted to receive your letter with the enclosures.

Your seminar impressed me no end as did the article on African Sculpture in the new contacts which you developed in your theme.

A copy was sent on immediately to Roland F. Pease, Jr. whose address is 11 East 71st Street. In writing to Roland I suggested that if it is not too late for the project he had in mind it would be best for him to communicate with you directly and include your address (residence) in my letter.

If you should be enroute to Worcester how about dropping in to see me in Newtown. Let me know ahead as I have been on a travelling jag despite all my efforts to the contrary - Iowa, Vermont, New York and this coming weekend Maine - God Help me!

As ever

EGH:rc

July 27, 1962

Mr. Jerryold Loebel
333 No. Michigan Ave.
Chicago 1, Ill.

Dear Mr. Loebel:

At last after many previous tries I managed to see the Chicago Loop Synagogue by stopping off enroute to Iowa for a lecture.

I could not resist writing to report my tremendous enthusiasm for what you have achieved. The architecture is superb, with all the details brilliantly conceived including the ramp arrangement for the old folks.

The window gave me one of the great thrills in my career. I know I am prejudiced but am convinced that Abe made one of the great contributions of our time, far superior to the Chagalls and other contemporary artists. I know he made it very difficult for you and for the artisans but the color is the most successful I have ever seen in its depth, nuance and unity. If it were not for his persistence in getting the exact tonality, it would not have been achieved.

And so I want to repeat my admiration for your overall architectural success.

Sincerely yours,

EGH/ab

August 12, 1962

Mr. William Guy Spittal
PO Box 594
Caledonia
Ontario, Canada

Dear Mr. Spittal:

I have just returned from a trip to Maine and found the two packages you were good enough to ship to me. Many thanks for being so prompt.

When I opened these today, I was most interested in the material, but found that it was much too new (as I should have known) to fit into my American Folk Art Gallery which deals with sculpture and paintings by "folk" artists but not dated beyond 1850. Thus, I will have no sale for these recently carved (and honestly so) objects. But I am sufficiently interested in these to keep several for myself. A check for half the amount is enclosed which will take care of the objects I am retaining and I believe the postage charges from Canada. Those I am returning are the two of three masks at \$20. each and the Gajesa (large) at \$15. Are these figures correct? If not please send me a bill for the difference - or for those I retain - 1 mask, the Snapping Turtle, and the two dolls.

Again, I want to express my appreciation for your prompt and kind cooperation and for your indulgence in accepting the return of what I cannot fit into the gallery context.

With regards, I am

Sincerely yours,

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*Sheeler biography
sent MB*

July 27, 1962

Lt. Andrew Robinson
2004 A Gillionville Road
Albany, Georgia

Dear Sir:

I was very interested in your letter but unfortunately at this time can be of no help whatsoever. The Gallery is closed during the months of July and August and although mail reaches me now and then on my vacation travels, I cannot attend to any inquiries or otherwise since I do not visit the Gallery during that period-- and all the help is away, of course.

After the Labor Day holiday the staff will return and so will I. At that time I will be very glad to send you the catalogues you request if we still have one available, and will see whether we can locate the photograph. I will also send you Sheeler's biographical notes which include an excellent bibliography for further reference.

Good luck with your project.

Sincerely yours,

EGH/ab

ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8570-71
3-12-13-74

10 EAST 40TH STREET
NEW YORK 16, N. Y.

July 31, 1962

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Miss Edith G. Halpert
Eden Hill Road
Newtown, Conn.

Dear Miss Halpert,

Upon checking our records, we find no record of a Floater covering personal items of Jewelry.

We have checked all the policies which you gave to Mr. Freeman, but we find no record of same.

During a recent conversation with Mr. Freeman, you mentioned that you had a Jewelry loss which the Insurance company paid for.

Will you please check your records and advise when your current policy expires so that we may renew same at expiration.

Very truly yours,

ARTHUR R. FREEMAN

By Helen Appel
Helen Appel

HA/gs

all people, will know whether
or not I have succeeded
at all in making him
come alive again. I can
come on the Monday of
August 20 or most any day
after that, arriving about
noon if that's all right
with you. I will phone you
next week when I know for
sure what day the typing
will be done.

Gracefully -

Mary Palmer

- 3 -

Pond Figures & Decoys:

~~Separate Possessions~~

Turtle Footstool
Crane
Loon

Mr. Herbert Waide Hemphill, Jr., New York
Mr. Winsor White, Mass.

Eagles:

Sternboard
by Schimmel
Firecart
M.A. Eagle with snake

New York Historical Society
Mr. & Mrs. Martin Grossman, New York
Mr. & Mrs. Wilbur Arthur, Conn.
Mr. Carlton Safford, Mass.

Chalk:

Collection

Mrs. Wilbur Arthur, Conn.

Canes:

Collection: scrimshaw eagle
and dog head; 2 with snakes,
bird on handle, man on handle
carved ball

Mr. Wilbur Arthur, Conn.

Whirligigs:

Collection of 12
Man

Mr. Joseph B. Martinson, New York
Mrs. Edith G. Halpert, New York (ano)

Miscellaneous:

Iron Giraffe
Ram Under Tree
Man with Grapes
Toy Dog
American Flag Gate
M.A. Bird Composition
Horse
Horse
Wool Winder
Scrimshaw Teeth
Woodchuck
Adam & Eve
Corner Cupboard
M.A. Blanket Chest
Sea Chest

Mr. & Mrs. Lewis Baker, Conn.
Mrs. Katharine Prentiss Murphy, New York
Brooklyn Museum (Mr. Marvin Schwartz)
Mr. Neal Adair Prince, New York
Mr. Herbert Waide Hemphill, Jr., N. Y.
Miss Mary Allis (anon)
Mrs. Dorothy Miller, New York
Miss Cordelia Hamilton, Stony Point, NY
Mr. & Mrs. Howard Lipman, Conn.

Philadelphia Museum of Art
Philadelphia Museum of Art
Mr. & Mrs. Howard Lipman, Conn.
Mr. & Mrs. Howard Lipman, Conn.